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POTTERY AND PORCELAIN

I. EUROPE AND THE NEAR EAST EARTHENWARE AND STONEWARE

POTTERY & PORCELAIN

A HANDBOOK FOR COLLECTORS

I. EUROPE AND THE NEAR EAST

EARTHENWARE AND STONEWARE

TRANSLATED FROM THE DANISH OF

EMIL HANNOVER

LATE DIRECTOR OF THE MUSEUM
OF INDUSTRIAL ART COPENHAGEN

EDITED WITH NOTES AND APPENDICES BY

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ALBERT MUSEUM

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FOREWORD BY THE EDITOR

This work is a translation of the *Keramisk Haandbog* by Emil Hannover, late Director of the Kunstindustrimuseum at Copenhagen, who died on March 8, 1923. The book had been under preparation for several years, and when the first volume, dealing with the earthenware and stoneware of Western Asia and Europe, was published in 1921, it was the intention of the author to include in a second single volume the wares of the Far East and the porcelain of Europe. The bulk of the work grew so large in the course of preparation that the author decided to divide this second volume into two parts, of which the first was published a few days after his death and the second under the direction of Hr. Vilhelm Slomann early in 1924. When the first volume was published it was at once recognised that here was a book of no ordinary stamp. Merely as a compilation from existing works it would have represented a great achievement, but it was seen to be much more than this. The historical narrative is accompanied by a wealth of just criticism which gives the work a place amongst the body of serious literature on the history of art in general. A leading German authority, Dr. Walter Stengel, speaks of it as "the first great scientific presentation of the whole evolutionary history of pottery since that of Jacquemart."

It was clearly desirable that this work should be made accessible to a wider public than the circle of those who could read it in the original, and it was the wish of the author himself that an English edition should be published. The translation now issued with the consent of his widow is a close rendering of the original with the very few modifications which seemed to me desirable. The first volume has been translated by myself, the original second volume, now for greater convenience issued as two distinct volumes, by Mr. W. W. Worster under my supervision. One or two statements which subsequent research has shown to be mistaken have been corrected. Here and there for the benefit of English readers references to specimens in English museums have been inserted. A few short passages have been omitted as of interest only to Scandinavian readers. On the other hand the sections in Volumes I and III relating to the potteries of the Scandinavian region, although treated on a somewhat fuller scale than the remainder of the book, have been allowed to stand unshortened. No full accounts of these Northern wares have ever been published in English; much even of the author's work in this section of the book embodies entirely new research which had never before been published in any language. It seemed therefore essential that his valuable contribution to ceramic history should be given in full to the English reader. The relative shortness of the chapter in this volume on English pottery, which contains much criticism likely

to be fresh and interesting to those who have not read it in the original, is the less to be regretted in view of the number of inexpensive books already available on this subject. I have included as annotations forming an appendix to each volume such additions as seemed necessary to make the work completely up-to-date or to explain points unfamiliar to English readers. To the bibliographies also, I have added the titles of all recent works either consulted by me in the preparation of these notes or likely otherwise to be found useful. To the second and third volumes coloured plates have been added, as well as one or two illustrations in the text.

I wish here to express my thanks for help given by my colleagues, Mr. K. de B. Codrington, who has checked the transliteration of the Arabic and Persian names, Mr. Albert J. Koop and Mr. Herbert Read. Mr. Read has read the proofs of all three volumes and given me valuable suggestions. Lastly I have to acknowledge unflagging help given by my wife in the heavy task of preparing this edition for the printer. It is appropriate also to mention here that the publication of this translation would have been impossible except at a much higher price unless a substantial contribution had been made to the cost by the Rask Ørsted Fond.

In a work of such scope and extent it is almost impossible to avoid a few mistakes. One such, " Tegea " for " Aegae " near the foot of p. 44 of this volume, was detected too late to be put right before printing off. Again, on p. 181, the author has repeated a popular misconception as to the imprisonment and death of Palissy, which has been corrected in a newly-published work by Mlle. M.-J. Ballot; this writer has pointed out that the Bastille in which Palissy died was that of Bucy, near Paris, not of Paris itself. A few other misprints are corrected on p. 10. For any further errors that may have escaped notice I crave the indulgence of the reader. A small point with regard to the Appendix also needs explanation. Certain new works came into my hands too late for notes based upon them to be included in the proofs in their earlier stages. Such notes have therefore been added at the end of the Appendix and numbered out of their proper order of rotation. It has also been necessary to insert a few additional titles of recent works at the end of the Bibliography, out of their place in the classification.

BERNARD RACKHAM.

Purley, Surrey.
December 1924.

PREFACE TO THE ORIGINAL (DANISH) EDITION

Whilst this book is the first of its kind published here in the North, several attempts of the same kind have been made in other languages. They all, however, belong to a more or less distant date, and thus confirm the view that the tendencies of the present in ceramic studies—as in all other scientific spheres—are much more in the direction of special research than of encyclopædic survey. For this there is reason only to be thankful, for scarcely on one single point can the study of ceramics be regarded as complete, and at many points it is not yet begun. It is no exaggeration to say that in recent years on the average an old factory for earthenware or porcelain has been rediscovered once every other month.

At suitable intervals, however, it is perhaps well to attempt afresh a review of the whole material as made available at the moment in question by hundreds of industrious hands. At all events, I myself, as an interested person and as a collector on behalf of a museum which is still in process of formation, and only at a few isolated points is in itself sufficiently supplied as regards material for historical and technical study, have times without number felt the need of a convenient book which in the one connection or the other should save hours of search in twenty or thirty books, to say nothing of the great mass of old magazine articles which one has perhaps read once, but cannot possibly lay one's hand on, let alone carry in one's mind, at the moment when one has use for them.

It is such a book, for the use of myself and others, that I have tried to write, or perhaps better—to use an old-time and more modest word—to *prepare*. For in the very nature of the case I should not have got many pages of this book finished if I had wanted to alter all the work to which hundreds of experts have devoted in the aggregate as many hundreds of years. Obviously for the whole of the *historical material* I have made use of the existing preliminary researches, and have only made it my object to gather together this scattered material and then to revise it critically and to arrange it in a highly compressed form according to a plan which I hope others besides myself may find practically clear and compendious.

Essentially different have been my relations to the *tangible material*, the *objects* that are brought under discussion in this book. From my youth pottery has had a fascination for me. Through a period of almost twenty years, in the course of repeated travels, I made studies and notes of faience, porcelain, etc., in many foreign museums, and the knowledge I then made my

own I have since had occasion by practical experience, already of fairly long duration, as a museum man, not only to keep up, but also to widen and deepen. I may therefore believe myself to have possessed certain professional qualifications for writing this book. But so as not to give the reader false or exaggerated ideas of my knowledge, I must remark that even as regards the wares themselves the book is not at every point first-hand work. With a view to the more or less complete survey which it has been my object to provide, I have been obliged to speak of many things that either lay outside my competence or never interested me enough to tempt me to thorough independent studies. To the first category belongs most of the pottery of ancient times, of which one does not become a connoisseur without devoting a whole lifetime to it. To the second belong Rhenish stoneware, a portion of the faience of the minor German factories of the eighteenth century and no little of the English earthenware. So far from concealing the fact that the parts of my book that deal with these chapters in ceramic history are more or less second-hand, I wish to lay stress upon it; as regards Rhenish stoneware, moreover, I have explained in the part of the book which deals with it that for that section I am deeply indebted to the excellent book on the subject by *Otto von Falke*.

When the present volume, which forms a complete whole in itself, has been followed, as I hope it will be, by a second volume dealing exclusively with porcelain, Oriental as well as European, the work will represent as nearly as possible those fields of collecting in ceramics which the museums of applied art all over the world are fairly in agreement in calling their own. Outside these fields and outside the present scope lie all kinds of *primitive* pottery, whether as prehistoric it pertains to collections of antiquities, or as savage pottery it has its place in ethnographical collections, or as peasant ware in the general European sense has its natural refuge from destruction in museums of peasant art. This limitation of the subject was obviously determined not least by the horizon of the author; but apart from this it was necessary, if the book was to preserve its character as a handbook for ordinary collectors.

That the work is designed for them in particular will be apparent from many indications outward and inward, amongst them that, with its lack of reproductions of *artists' signatures and marks*, it assumes its readers to be in possession of the book of marks, in general circulation and use, of "Graesse," which in its latest editions, revised by E. Zimmermann (the latest came out in 1915), has been essentially improved, so far indeed as it can be improved by being essentially augmented; for it is quite as much in need of being drastically freed from all the unsubstantiated marks that it trails along with it from old times. Reference is made to "Graesse" in many places in the present volume;

in some the shortcomings of that work are pointed out; elsewhere warnings are sounded against putting too much reliance on the marks contained therein. But although the question of pottery marks is often enough referred to in the narrative, it does not occupy itself so much as custom has demanded with this supposed means of attaining an understanding of, and insight into, ceramics. A collector of pottery must, of course, possess "Graesse" or some book of a similar kind, which is of service partly for guidance in general, partly in the identification of the objects in many individual cases. When a piece of maiolica or faïence otherwise presents all the signs of being what it appears to be, the identification of its mark—if it has such—may indisputably have importance as the last confirmation of the correctness of the collector's estimate of its class, its genuineness and value. But all too often collectors are satisfied with the identifying of the mark as the sole guarantee in this respect, as if anything could be easier for a forger than to imitate, for instance, a couple of badly written letters in blue or black on the bottom of a plate or dish. It is not only on account of the assumption that "Graesse" and similar books are in the hands of all collectors, but also in the conviction that marks are in many ways a deceptive means of verifying ceramic productions, that I have refrained from reproducing them for the twentieth or thirtieth time. In the space thus gained (it is a question of at least 200 pages), I hope to have been able to write one or two things of greater use to collectors.

I have thus, as far as my experience extends, given warnings against *forgeries*. In all cases where I have known of them, I have described them more or less thoroughly, and here and there reproduced them. It is certainly the first time that in a book of this kind such a thing has been attempted. I should, however, myself be the last to over-value the importance of the attempt. From a description or an illustration of a forgery the most that can be learned is whether the forgery satisfies the requirements as regards the most superficial properties of the corresponding genuine old article. The really dangerous counterfeits one can only learn to distinguish by acquiring a thorough knowledge of the genuine things. Nor can such knowledge be got by reading up books or from illustrations. *Man muss die Sachen angefasst haben*, say the Germans rightly. But just as one can prepare one's self by means of books for meeting the genuine things, one can in the same way prepare oneself for meeting the spurious, at least for meeting them with a constantly awake consciousness of their existence in so far as it is recorded in books. Hitherto it has not been so recorded, and the present first attempt in this direction is certainly extraordinarily incomplete. But I should think, nevertheless, it may at all events serve to shake collectors out of the too great confidence with which they often make their acquisitions.

From yet another point of view the book should have shown for what circle of readers it is first and foremost intended, but, unfortunately, there remain only the hints to be found in the notes introduced here and there as to *prices* in the antique market for the ceramic productions of the past. For a consistent treatment of the questions relating to this matter the moment could not have been more unfavourable. The war has upset all our ideas about money and robbed every report of an auction during the last five years of its value as a criterion. On the other hand, even the prices ruling before the war cannot be regarded as absolutely valid. In these circumstances, I have been obliged, as I have said, to be satisfied with indications here and there as to the level of prices.

If it had not been that I thought I ought to take the opportunity of the moment into consideration, I should certainly have deferred the publication of the book instead of writing and printing it as I have done in less than ten months. Not having been able to undertake a single long journey for five years, I should gladly have refreshed the impressions from museums and private collections in Italy, France, England and Germany, from which the book is for the most part written. In many places abroad there are also colleagues with whom I should gladly have discussed one question or another which I have now been obliged to leave open. For the extremely briefly treated account of Egyptian pottery I have been able to consult Frøken *Maria Mogensen* of the Glyptothek at Copenhagen. Dr. *Frederik Poulsen* has shown his good will by looking through the section on Greek pottery. Monsieur *Marcel Laurent* of the Musées du Cinquantenaire at Brussels has communicated to me his observations with regard to the Belgian earthenwares. My Swedish colleagues, the Director of the Nationalmuseum, Dr. *E. Folcker*, the chief of the Nordiska Museum, Dr. *Gustaf Upmark*, Dr. *Bäckström*, amanuensis at the same museum, and Dr. *Karlin* at Lund, have helped me in my studies of the wares of Sweden, whilst the staff of the Dansk Folkemuseum, Director *Bernhard Olsen* and Inspector *J. Olrik*, have aided me with regard to those of Denmark, and the conservator of the Kunstindustrimuseum at Christiania, *Thor Kielland*, with those of Norway. All these debts I acknowledge with hearty thanks to all and sundry, but not without lamenting that with regard to the other countries I have been obliged to forgo corresponding expert assistance. The illustrations of my book would perhaps have gained even more than the text if the publication of the book could have been deferred. As circumstances were, I was obliged in many cases to do without illustrations I should have been glad to include; in even more to take whatever illustrations came in my way, sometimes in a somewhat piratical manner, the right to which is certainly allowed to science by law, but which does not

altogether commend itself to my taste. I have sought to make some sort of amends for this by stating the sources of the illustrations at the end of the book. *Der Cicerone* will be found specially often mentioned with reference to Germany. I owe to the editors of that periodical warm thanks for the rare willingness with which they have allowed me to reproduce quite a considerable number of the illustrations published in the magazine in connection with its many meritorious articles on the lesser German faïence factories. In the case of France, there is, unfortunately, nothing to correspond, and to get into touch with the French museums with a view to obtain illustrations was during the war so difficult that it was, practically speaking, impossible.

The moment may thus be said to have been as unfavourable for the preparation of the book as it is hoped it will show itself favourable for its publication. A Swedish translation by Fru Prof. *Hedvig Strömgren* will appear at the same time as the Danish edition. To both my publishers I owe thanks for many kindnesses, but especially for allowing me the most audacious departures from our agreements. In the present volume there are twice as many pages and twice as many illustrations as there should have been, according to the original plan, in the whole work. In other words, this will be, in its completed form, four times as large as was at first estimated by my publishers. For their sake, above all, it is therefore my hope that the book may be received with forbearance towards the shortcomings I have thought it my duty to draw attention to, while I must leave it to others to find out its possible good qualities.

EMIL HANNOVER.

Det Danske Kunstindustrimuseum,
September, 1919.

ERRATA

P. 44, l. 5 from foot. *For* Tegea *read* Aegae.
P. 183, l. 1. *Before* effervescing *read* not.
P. 364, l. 12. *For* Hochst *read* Höchst.
P. 422, last line. *For* "bishop" bowl *read* plate.
P. 423, l. 1. *For* another *read* a "bishop" bowl.

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Small numerals introduced in the text refer to notes in the Appendix, p. 548 ff.

EUROPE AND THE NEAR EAST: EARTHENWARE AND STONEWARE

I. THE ANCIENT WORLD

THERE is no art in which the history of the human race can be followed out to such a degree as in that of the potter. The most manifold of the memorials left to us from the past belong to the class of *ceramics*. Standing alone in its resistance to atmospheric influences and completely free as it is from the temptations offered by materials of intrinsic value, the fragile vessel of clay is, practically speaking, the most imperishable of the things of all ages.

The ceramic art, which takes its name from the Greek word for potter's clay (κέραμος), goes back so far that it is lost in the darkness of the age of the Cave-men. In the most primitive stage of the art, the potters took the clay just as it was from its bed in the soil and shaped it with the unaided hand for the purpose it was to serve. But soon the desire was awakened to decorate in a spirit of playfulness this soft substance, which was so responsive to the slightest touch. This desire first expressed itself everywhere in strokes and dots scratched or pricked in the still moist clay, which was left to be *dried* by the sun or the wind.

The antiquity of the art of *firing* the clay is equally impossible to determine. Amongst many peoples the story of its discovery is interwoven with myths; the Egyptians and Greeks held it to be a gift of the gods. The first revolution in the simple art of the potter came with the introduction of the *potter's wheel*. Even as early as Homer it is mentioned (*Iliad*, xviii, 600)—in a comparison with the whirling dance. In his time, however, it was hardly known otherwise than as a simple disc, turned by hand on a vertical shaft (just as it may be seen in the wall-paintings in the tombs of Thebes); but at an early date it took the form still in use of a large wheel turned by the feet of the seated potter, thus setting in motion the small disc on which the lump of clay is set; on this disc the potter shapes the clay by pressing both his thumbs down into the middle of the lump and then drawing it up into the desired form. Such is the process known as *throwing* on the wheel. This method of procedure, which allowed the walls of the vessel to be made much thinner than had before been possible, was accompanied by a purification of the clay, which, freed from all impurities by *washing*, came from the fire with a homogeneous, close-grained surface. Thus was evolved what is known as *terra-cotta*; its production reached its highest perfection in GREEK VASES.

This noble craft was practised almost everywhere in Greece and in many of the surrounding islands. But as a product, in

the most literal sense, of the local soil, it was most successful where the clay in the soil was best suited for the purpose. Thus Corinth was renowned for its white clay, Attica for its red clay. Moreover, ancient Greece was by no means unacquainted with the process of making a useful clay from one that was too thin or a suitable plastic clay from one that was too stiff. The Greeks also understood how to control the colour of the clay to some extent in accordance with their wishes. For example, where a warm red tone was prized, as in Attica, a certain quantity of oxide of iron was added.

The procedure followed in the making of the vases is known in its main outlines from representations in Greek vase-paintings. On a hydria at Munich such a representation is to be seen in which the work has reached the stage at which the vase is in the kiln. From a cup at Berlin we gather that, before firing, the vase went through a polishing process to put it in a fit state for decorating. Greek vase-painting in its classic period falls into two great classes, according to the two varieties of technique employed at different times. The older class, lasting approximately from 600 to 500 B.C., shows black figures on the buff or red clay ground; the later class has red figures reserved on a black ground of the same pigment as that with which the outlines were painted in the former class. On the *black-figure* vases the painter sketched out his design on the lightly fired and polished clay. Next he painted the outlines of the figures with an internal border of black, and when he was sure that everything was in its right place, he entirely filled up the space within the outlines with black, so that the figures stood out as silhouettes against the red or buff clay. After this, he took a pointed tool and scratched away such details as were necessary in the silhouettes, and at last the vase received its final hardness and the black colour its full brilliance in a firing at a higher temperature. In the *red-figure* vases, which began to take the place of the black-figure vases about 500 B.C., the method of procedure was reversed. A fragment of an unfinished vase in the museum at Sèvres shows how the red or buff silhouette, in the natural colour of the clay, was first reserved with a preliminary border of black outside the outlines, and the details within the outlines were drawn in with a fine brush, before the borders surrounding the figures were joined up to form a continuous black ground. As to the composition of the black colour, which was the same for both classes of technique, there is a difference of opinion; it is generally considered to have been derived from a blend of oxide of iron and manganese. Its beautiful soft sheen was certainly developed by the addition of a coating of colourless and volatile glaze (perhaps a salt-glaze), with a fresh firing to fix it.

Yet the technique of Greek vase-painting was by no means so simple as would appear from the broad outlines which for

the sake of clearness have here been sketched out. In order to obtain greater richness of effect, moderate use was made, from early times, of red, white and yellow requiring special firings. As early as the sixth century, a group apart was developed with paintings in red and several colours on a white ground obtained by means of a "slip" or surface-wash of pipeclay. In spite of all such reservations, however, the art of vases in its classic period can be divided and dated approximately on technical lines. This is not the case with vases of the great preparatory period of some five hundred years that passed before the classical period was reached. During the whole of this time the technique of the vases in all essentials stood still, and the date of the earliest Greek vases can therefore be deduced solely from their *style*.

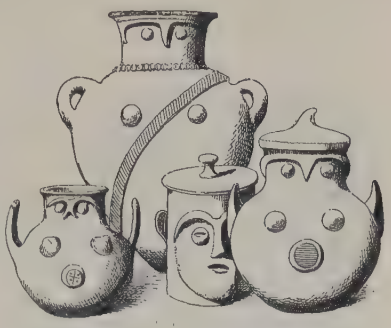


FIG. 1.—Ancient Trojan pottery from Hissarlik. Berlin Museum.

FIG. 2.—Cretan vase. Candia.

If we leave out of our reckoning the purely Asiatic shapes and methods of decoration of the old *Trojan* pottery found by Schliemann at Hissarlik (Fig. 1), and regard also as non-Greek the *Cretan* and *Mycenæan* pottery (Figs. 2, 3) of the second millennium before Christ — which with their spirals, wavy lines and almost naturalistic fishes, star-fishes, mussels, water-lilies and similar motives drawn from sea and shore are so characteristic of the fancy of the ancient seafaring peoples—the oldest Greek vases are the so-called *geometrical* vases (Fig. 4). We understand by this designation vases with a type of decoration—a style—in which the linear motives are more or less derived from the circle and the straight line, and in which other motives, such as human figures, animals and plants, are more or less transformed into geometrical figures. The vases are invariably divided by lines grouped several or few together into horizontal bands; these bands are filled sometimes with such geometrical figures, sometimes only with mæanders, zigzags,

FIG. 3.—Mycenæan pottery. National Museum, Athens.

swastikas, chequers, wheels, quatrefoils, rosettes or other ornaments. Although human figures and animals are painted in silhouette, the style is nevertheless preponderantly graphic and linear. This style is called the Dipylon-style, from the DIPYLON, the "Double Gate" leading to the potters' quarter outside the walls of Athens, the place where the most numerous and important examples of such vases have been found. In the largest and most elaborate pieces, which may be as much as 3 feet or more in diameter, the whole surface is decorated in the manner we have described with human figures and animals combined in imposing compositions. We find burial-scenes, sea-fights, battle-scenes, foot-races, all rendered in outline and in geometrical forms, and thereby transformed more or less into mere ornamental patterns.

FIG. 4.—Vase in geometrical style. Athens.

From about 1100 to 700 B.C. is the period assigned to the duration of the geometrical style. From the seventh century onwards—in some places even earlier, in others somewhat later—the style begins to absorb Egyptian, Phœnician and Assyrian influences, and from this process of assimilation, which went on in the old Ionian cities on the west coast of Asia Minor and in the islands between this coast and the Greek mainland, the style arose which is called by the single comprehensive designation *Orientalising*, although it developed on different lines in the different places in which it flourished, of which Cyprus, Rhodes, Samos, Miletus, Melos, Corinth, Athens and Sparta were some of the most important. The characteristic of this style (Fig. 5) is the use of a series of ornaments and animals of various Oriental derivation, and along with this a livelier relationship to nature than is met with in the geometrical style. The motives belonging to the latter do not disappear entirely, but step into the background, so as to make way for figures of animals and men in silhouette; in these, however, the silhouette is only carried so far as to include, in representations of animals, for example, only the back or the belly, whilst the remainder is drawn in contour. The realistic tendency in the style finds an outlet partly in rendering the movements of the living form, partly in suggestions, often carried to quite a considerable extent, of the shapes or texture lying within the outline

of the silhouettes. Such suggestions are rendered sometimes with added touches of red or white, sometimes by means of reserves or engraved lines allowing the natural colour of the clay to show through the pigment. With almost all the Greek vases of early Orientalising style it is the case that in their horizontal subdivision of surface, allowing the bands thus produced to be treated as friezes, they follow the same decorative principle as the geometrical vases. These friezes are occupied by long processions of birds and quadrupeds, painted in black and red, the intervals being filled in with rosettes and other such devices; the patterns for these animal paintings seem often to have been borrowed from Oriental textiles. But as the Orientalising style developed, it gradually emancipated itself. It freed itself first from the last remnants of the geometrical style, including the horizontal subdivision of surface, and soon after from the Oriental motives themselves. This effort to break with the past finds expression above all in the constantly increasing introduction of the human figure as a motive, followed by the representation of epic scenes. Subjects from the Trojan War, from the story of Heracles and many other myths alternate with Dionysiac scenes or subjects from everyday life—all still treated in an archaic and somewhat clumsy style, in which can be traced a steadily growing abandonment of the old formula in favour of a fresher and more accurate observation of life.

FIG. 5.—Oenochoe in Oriental style. From Cameiros in Rhodes. Louvre.

The Orientalising style found different expression in the different places in which it was practised; in some it was more Asiatic than Greek, in others more Greek than Asiatic, in others again it was an equal blend of both. The vases from CYPRUS are pronouncedly Assyrian in their strong, symmetrical and still half-geometrical style. Somewhat more free, but still predominantly Asiatic, are the vases from RHODES. To MELOS is ascribed, amongst others, a series of large amphoras with highly conventional representations of gods in triumphal cars (Fig. 6), single combats and other battle-scenes, in which the men are painted in brown, the women in yellow, with details inserted with touches of white, engraved strokes or lines in reserve, whilst the intervals between the figures are filled with lotus-flowers, palmettes and

especially spirals in endless variations. A peculiar group is formed by the *Fikellura* or SAMIAN vases, of which the best known are certain amphoras with drunken and dancing figures (Fig. 7). Even more famous for the life-like character of their figure-subjects

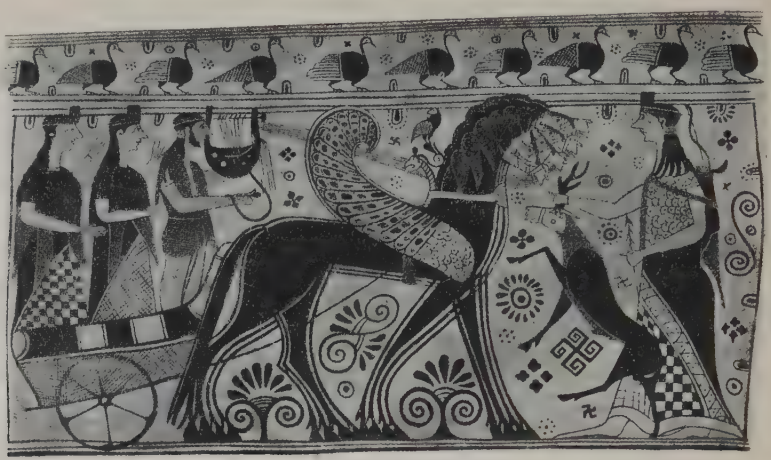


FIG. 6.—Apollo and Artemis. From a Melian *amphora*. Athens.

are the so-called *Caeretan* vases, a group which derives its name from the place in which they are found, the city of Caere (Cervetri) in Etruria; the most remarkable amongst them is a hydria in Vienna with a representation of Heracles in the house of the cannibal king Busiris (Fig. 8). A large part of the Ionian vases give to a certain extent a polychrome effect, being decorated—with a more or less free use of red and other colours—over a white or reddish-white slip. A similar ground for the painting is found also in the vases of SPARTA, which are decorated in black silhouette, sometimes with mythological subjects, sometimes with scenes from daily life; the best known is a cup in Paris with a remarkably unconstrained representation (Fig. 9) of King Arcesilaus of Cyrene in the act of superintending the unlading and weighing of a shipment of *silphion*, an important article of medicine and food in ancient times; this plant was grown only in Cyrenaica.

FIG. 7.—Samian *amphora* with dancing figures. Altenburg.

CORINTH, where, according to an ancient myth, vase-painting first originated, whilst its importance as a ceramic centre is

confirmed by Greek authors, received the credit, in the older books on antique vases, for many of the works in Orientalising style which we owe to other places of production. The oldest Corinthian vases are small unguent-pots of a pale buff clay, decorated in

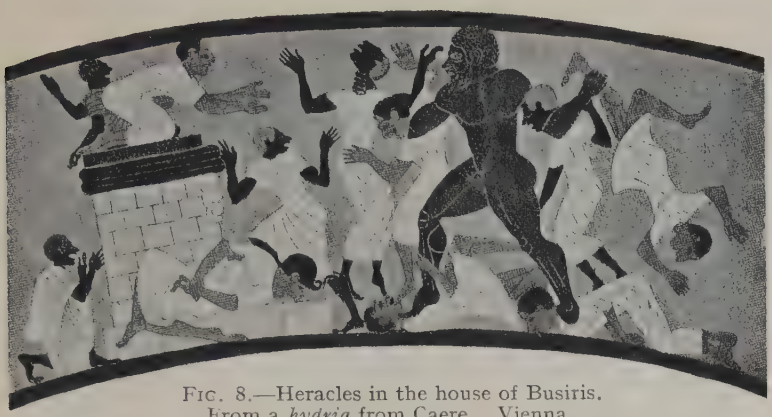


FIG. 8.—Heracles in the house of Busiris.
From a *hydria* from Caere. Vienna.

FIG. 9.—King Arcesilaus superintending an unlading and weighing of *silphion*.
Bowl from Sparta. Paris.

geometrical style with simple line-motives or stylised birds. At a later stage, the geometrical motives give place here also to the floral ornament and animals of the Orientalising style, until these in their turn are ousted by figure-subjects. Common figure-

motives in Corinthian vase-paintings (Figs. 10, 11) are banqueting-scenes, dances, games and races. Stories and myths are also depicted with pronounced emphasis in the narrative. Engraved or scored lines were extensively used at an early stage in Corinthian

Fig. 10.—The Calydonian boar-hunt. Cover of the so-called Dodwell vase (an early Corinthian *pyxis*). Munich.

pottery, as also added touches of red pigment. Four-petalled flowers or rosettes served by preference to fill in spaces; but at the moment when figure-painting reaches its highest development, these space-filling motives disappear almost entirely. At the same time, the vases themselves changed their colour, the pale buff clay being coated with a redder and warmer clay—presumably under Attic influence.

Fig. 11. *Kelebe* in Corinthian style. Museo Gregoriano, Vatican, Rome.

From the middle of the sixth century onwards the leading place as regards pottery passed to Athens. As a result of its vast development under Solon and Peisistratus this city became a powerful centre of commerce, shipping and industry, with means of attracting to itself the ablest artists in every craft.

The potter's art here found the most favourable conditions for breaking through the limitations by which it had been bound. First the shapes of vases were altered and enlarged; they became lighter, more elegant, taller and more slender than before. The *amphora*, the *hydria*, the *kylix*, the *oenochoe* and the *lekythos* became the most popular. Next the colour-effect of the vases became warmer and livelier with the redder tone imparted to them. Lastly, the horizontal division of surface with many figures in red and black was done away with, a few figures predominantly in black being adopted instead. *Thus the black-figured Attic vases came into being.* Inasmuch as this style was either developed freely on the surface of the red clay or in panels reserved on a black ground within a framework of ornament, it was thoroughly Greek, liberated from the Oriental modes of decoration, and when, as soon happened, the political and moral situation became especially favourable, the style rapidly advanced from being Attic to becoming universal throughout Greece. In its technique, over-painting in white and red is not wanting; the flesh of women, for instance, is painted by preference in white on the black silhouette. But the silhouette method is as a rule carried through much more rigorously than in the Orientalising vases, and its power is at the same time accentuated by great moderation in the number of figures, in their gestures and in the use of ornamental accessories, which are now relegated to a subordinate rank on the vessels. By concentrating on a single scene, or two, with few figures, the artists found opportunities of putting into their work more of their own personality than before; now also it became the custom for vase-painters to sign their works. *Cleitias* and *Ergotimus* are the names of two of the earliest artists whose signatures are found on black-figure vases; their names are met with on the celebrated crater called the "François Vase" (Fig. 12), found by Alessandro François in 1848 at Chiusi (Clusium) in Tuscany, which, with its five black-

FIG. 12.—Cleitias and Ergotimus: the François Vase.
Museo Archeologico, Florence.

FIG. 13.—Execias: Dionysus at sea.
Munich.

figured friezes in horizontal bands, still presents a transitional form to the more freely composed vases of the immediately succeeding period. After Cleitias and Ergotimus the most celebrated names in black-figure vase-painting are *Execias* and *Amasis*. The masterpiece of the former is an *amphora* in the Vatican with a representation of Achilles and Ajax playing draughts; hardly less esteemed, however, is perhaps his splendid bowl at Munich with Dionysus at sea (Fig. 13). The most renowned of the works of Amasis is an *amphora* in the Cabinet des Médailles of the Bibliothèque Nationale in Paris (Fig. 14) with Athena and Poseidon on one side, and Dionysus with the Maenads on the other. A very prolific painter seems to have been *Nicosthenes*, a sort of wholesale producer, no less than eighty pieces by whom have been preserved. These celebrities are accompanied by a group of potters who have been given the name of "*Little Masters*," and who usually confined themselves to decorating bowls on a high foot with a single figure or a group, either inside, on the bottom, or on the outside. In their hands the black-figure style afterwards goes under in favour of the *red-figure*. The combination style, the "black-and-red figure," is represented by *Andocides*, best known by an *amphora* at Munich, on which he has depicted the same scene—Heracles gorging himself in the presence of Athena—on one side in black, on the other in red. In the circle of *Epictetus*, however, to which Andocides seems to have belonged, the red-figure style was soon practised with entire predominance, and it speedily found admission even to ceremonial vessels such as the tall two-handled *prothesis* or storage vase; the *Panathenaic prize amphorae* (Fig. 15), on the other hand, of various periods, continued to bear black-figure paintings, on one side a figure of Athena between two Doric columns, on the other a scene from

FIG. 14.—Amasis: *amphora* with Athena and Poseidon. Cabinet des Médailles, Paris.

FIG. 15.—Panathenaic prize *amphorae*.

the particular form of athletics for which the vase—filled with olive-oil—served as an award. The Panathenaic *amphorae*, of which the oldest known date from the middle of the sixth century, the latest from the second century, are not the only monuments in which the black-figure technique lasted on long beyond its time, although the style in other respects followed the normal development. There exist a series of plaquettes (Fig. 16), used for ex-voto purposes, in which the style of the Greek vase-painters can be traced for more than a century in black figures on the red clay. The oldest of these plaquettes still show the Corinthian character of the sixth century; the latest are in the large, beautiful, strong style of the fifth century. Several hundreds of these objects, partly in a fragmentary state, were found by a peasant in 1879 in the neighbourhood of Acrocorinthus, whence they were brought to Athens and from there distributed amongst the most important collections of Europe. In the Museum in Berlin there are no less than 600 specimens. As a great number of them bear a figure of Poseidon, they may be assumed with probability to have come from a temple of that god. Scenes of daily life, however, which were, or could be, in some way or other, brought under the protection of the god, also occur; amongst them are scenes from the activities of a potter's workshop.

Fig. 16.—Corinthian plaquette: Poseidon. Louvre.

The fifth century is from every point of view the time at which the art of the Greek potter reached its culmination, for within this period it attained its richest development of shapes, its highest technical perfection, its greatest freedom and beauty of style, and its most prolific output and distribution. As regards shapes, their wealth of variety at this highest point of development is enormous. First there are vessels for household use, such as the storage of wine, corn, oil, honey, etc. To this class belonged the footless *pithos*, pointed at its lower end, which was carried between two men and stood with its point stuck into the sand. The *amphora* was made both for use and for ornament; it had a foot and often a cover and two upstanding handles. This shape, amongst others, is known to us from the Panathenaic prizes just mentioned. On the handles of these *amphorae* we not seldom find interesting stamps; a very con-

FIG. 16A.—Typical Greek vase forms. 1, *Pelike;* 2, *Kalpis;* 3, *Amphora;* 4, *Kelebe;* 5, *Stamnos;* 6, *Krater.* Nationalmuseum, Copenhagen.

siderable number of such stamps are known from Rhodes alone.

Related to the *amphora* are the *stamnos*, an urn for ashes almost without a neck, oviform with two small ears, and likewise the

FIG. 16B.—Typical Greek vase forms. 1, *Pyxis*; 2, *Aryballos*; 3, *Skyphos*; 4, *Lekythos*; 5, *Alabastron*; 6, *Oenochoe*; 7, *Kylix*. Nationalmuseum, Copenhagen.

hydria, also oviform and with two ears, but with a neck and a handle attached to it. The so-called *kalpis* is a kind of *hydria* which is rounder and has a shorter neck; it is found especially in South Italian graves. The *pelike* is distinguished by a slenderer

baluster form and two high vertical handles, whilst the so-called *prochoos*, a real jug (with a single handle), occurs in many different shapes, amongst which may be mentioned the *oenochoe*, slender in early examples, in later more stumpy, with an S-shaped handle, trefoil spout and oviform body; the *aryballos*, a globular ointment

FIG. 17.—Euphronius: Theseus and Amphitrite. Louvre.

FIG. 18.—Sosias: Achilles binding up the wounds of Patroclus. Berlin Museum.

pot with short or long neck; the *lekythos*, a slender cylindrical oil or unguent jug with a peculiar beaker-shaped spout.

Foremost in the ranks of the *drinking-vessels* stands the *deinos*, a vessel for mixing wine, in the form of a huge inverted bell with two small upstanding handles, of which ornamental specimens may be supposed to have stood upon stands specially made for them in bronze. Another mixing-vessel is the *krater*, also bell-shaped with upstanding handles but with a foot. An intermediate form between the *amphora* and the *krater*, almost a variety of the latter, is the so-called *kelebe*, the handles of which rise almost perpendicularly upon the oviform body, dying away into the edge of the broad rim of the neck. The *drinking-cup* is as a rule two-handled, but occurs also in various shapes that are deeper or flatter and at one time had each its special name. Thus a *skyphos* is a deep footless beaker with two small horizontal handles at the rim of the mouth, a *kyathos* is like a modern tea-cup with a much-prolonged handle, a *kantharos* is a two-handled goblet, a *kylix* a two-handled bowl on a foot of moderate height. Lastly, amongst the *ointment-pots* the most important are the bag-shaped *bombylios*, with one ear, and the slenderer *alabastron*, of the same shape.

We pass now to the red-figure decoration of all these forms of vessel. It arose at the outset from a more intense feeling for the living body, the warm hue of which was deemed to be more nearly approached in the red silhouette than in the black, whilst more feeling could be added by touches of the brush within the outline of the red figure than by lines etched with a needle-point

in a black silhouette. Once in possession of these new means of expression, the vase-painters of the fifth century drew their subjects from the whole of life, so to speak—and of legend as well. Scenes from life alternate with scenes from mythology. Again the rendering is anything but stationary. On the contrary,

Fig. 19.—School of Euphronius: Boy and hare. British Museum.

Fig. 20.—Duris: Zeus carrying off a sleeping maiden. Louvre.

in the course of the century the *red-figure style* runs through a whole series of stages, between which it has been sought to draw distinctions by dividing up the whole of the immense mass of material belonging to the style into three groups; these are the *strong* red-figure vases, lasting from about 500 till about 460 B.C. (with which class are bound up the great names of *Euthymides*, *Euphronius*, *Duris*, *Brygus*, and *Hieron*), the *fine* red-figure vases, lasting from about 460 till about 430 B.C.—within the limits of which a distinction is drawn between the influence of Polygnotus (about 460–445 B.C.) and that of Pheidias (445–430 B.C.)—and, lastly, the *florid* red-figure vases, developing towards the close of the great century.

Thoroughly representative of the *strong* red-figure style is *Euthymides*, who even in Bacchanalian scenes preserved a somewhat stiff traditional attitude. Whilst he for the most part chose *hydriae* and *amphorae* for his decoration, most of his contemporaries preferred the large flat dishes with a foot, which allowed them free use of the whole painting-surface without need of any subdivision whatsoever. The most famous of the "*kylix*-painters" is *Euphronius*. To him we owe, amongst others, the magnificent bowl in the Louvre with the representation, quite festal in its rhythm, of Theseus and Amphitrite (Fig. 17). The dish even stronger in style, in Berlin, with the subject of Achilles binding up the wounds of Patroclus (Fig. 18), is the work of a pupil of his school (*Sosias*). The style of this school was, however, by no means always so strong as in these examples. The school

practised also the lifelike *genre*-painting, and now and then gave it a humorous form, such as we see on the bowl in the British Museum with the boy with a hare (Fig. 19). Taken as a whole the bevy of vase-painters here under discussion reveal a series of quite different artistic individualities. The lyrical element

Fig. 21.—Brygus: Iliupersis bowl. Louvre.

is represented amongst them by *Duris*, who painted, with other works, the charming bowl in the Louvre with Zeus carrying off a sleeping girl (Fig. 20); the dramatist amongst them is *Brygus*, who divided his attention between Dionysiac subjects and subjects from the cycles of Athenian and Trojan legend. The dish in the Louvre with the "Iliupersis" (destruction of Ilion) is universally instanced as his masterpiece (Fig. 21). The least personal impression is obtained from *Hieron*, who worked by preference with clothed figures, without, however, being able to conceal his lack of the sureness shown by the other artists in rendering the human figure.

From about 460 B.C. onwards (according to other authorities even as early as about 470) there can be traced in Greek vase-painting a powerful influence that finds expression, amongst other ways, in the abandonment of the exclusive adhesion in figure-drawing to a profile view of the head, and the appearance of three-quarter profiles and even full-face views as well. This change is accompanied by a greater freedom than formerly in the movements of the figures. There follows at the same time not only a greater variety in the methods of composition, but also a fuller treatment of the form. Lastly, a more pathetic expression gives to the whole a greater largeness of treatment, which shows that the influence can be ascribed to an artist of big mould. That this artist was Polygnotus of Thasos is admitted. Precisely at this moment he was at work on the decoration of the "Painted Hall" in the market-place at Athens, intended as a memorial of the Persian wars and to attract the attention of the whole of Greece.

One of the subjects from the Anakeion has been recognised on a *krater* from Orvieto —Heracles upbraiding the Argonauts for their inactivity at Lesbos. A representation of Theseus fighting with the Amazons on an *aryballos* from Cumae (Fig. 22) may be traced to the Poekile Stoa. Again, on a bowl in Berlin we see

FIG. 22.—Theseus in the battle with the Amazons. Vase-painting under the influence of Polygnotus from an *aryballos*. Naples.

Odysseus falling on the suitors after the picture in the temple of Athena Areia at Platæa. From about 445 B.C. vases begin to reflect also the great sculpture of the school of Pheidias. Here and there we meet with motives and poses of the figures from the Parthenon, accompanied by a nobility in the expression and a purity in the lines the source of which cannot be mistaken. Strangely enough, signatures of artists become at the same time rare. *Aristophanes* and *Erginus* are the only well-known names amongst the great vase-painters of the period.

The *vases with white ground* (Fig. 23) form a chapter apart. They cut across the development which has here been tentatively sketched, and may be treated in parenthesis. As early as the sixth century attempts were made by exception to attain a richer effect than that of the black silhouette on a red ground by giving the ground a coating of white. It was, however, only in the fifth and sixth centuries that the development of this technique made headway. As a rule it occurs only on bowls and *lekythi*, only exceptionally on the *krater* and the *pyxis*. In most cases, the bowls are decorated on a white ground on the inside only, whilst outside they are in the usual red-figure style. Both Euphronius and Duris signed bowls of this kind, which, with the *lekythi* of the same kind, are rightly reckoned among the finest and most noteworthy productions of the whole art of the Greek potter. The most beautiful are undoubtedly the *lekythi*, on which as a rule the white ground is used only to form a belt round the cylindrical part, whilst the neck and foot are black-glazed. On the oldest examples the white coating is yellowish, well fired and hard. The subjects are at first painted as dark silhouettes in the black-figure manner and then tend to be freely drawn with the brush.

In the Attic *lekythi* of this kind the coating is milk-white, powdery and damageable. As the majority were funeral vases, they are almost always decorated with subjects relating to death and the other world, only seldom with mythological scenes or scenes from life. On the oldest (belonging to the first half of the fifth century) the decoration is carried out wholly or partly in black silhouette; in the later examples the outlines are drawn with a matt colour, usually a red, whilst red and other colours are added in moderation with the brush. The technique itself required of the artist a rapid touch. Painting on the absorbent white coating was much the same as fresco painting. Many of the Attic white *lekythi* seem for this reason to have cost their artists no more than a few minutes' work. But the best of them show precisely for this reason a freshness of inspiration and an almost incredible competence which we do not find, and should not even expect to see manifested, in the often almost tediously finished vases in the more pretentious ordinary technique. In this connection it may be remarked that in spite of their incomparable and almost inimitable freshness of execution, the white *lekythi* have yet given rise to some of the most dangerous forgeries of Greek vases. On the whole, it may be said of the commoner kinds amongst these that they are never really imitated with complete success; for no one has ever succeeded in mastering their technique and in reproducing the colour of the old glaze. Even if now and then a manufacturer, or, in plain words, a forger has succeeded in finding a seductive substitute for this colour, it is unveiled and proved false on the first test with acid or spirit.* There are, on the other hand, no technical difficulties

FIG. 23.—Attic *lekythos* with white ground and painting in colours. Louvre.

* Amongst the best imitators of old Greek vase-paintings may be mentioned *Gargiuto*, of Naples, *Wedgwood* and *Copeland* of Stoke-on-Trent, *Sältzer* of Eisenach (1870), *Touchard* of Paris (1839), the brothers *Giustiniani* of Naples (1843), and *Desfourneaux* of Melun (1844). In Denmark the widow *Ipsen* (*Ipsens Enke*) has made essays, with the most honourable intentions, in the same direction.

about imitating the matt painting on white ground; forgeries of white *lekythi* are therefore of quite common occurrence. In such cases the *lekythi* themselves will as a rule be found to be old and only the decoration new. They are genuine but defective

FIG. 24.—Meidias: the Dioscuri carrying off the daughters of Leucippus. From a *hydria* in the British Museum.

specimens that have been cleared of such worthless traces as remain of the original painting and have been washed over and painted anew. A practical eye will nevertheless be able to see that the colours are not quite like those of the old examples, and that the good conscience of the latter is lacking in the apparent sureness of the brushwork.

We may, if we will, regard the chromatic character of the white *lekythi*, which slowly increased in passing from the fifth to the fourth century, as a harbinger of the *florid style* or, as it is also called, the *rich style*. Its characteristics include a picturesque and lively arrangement, great softness and charm in all the lines, a strongly dramatic *élan* in all the poses of the figures, loose, fluttering draperies, the frequent occurrence of flying *amorini*, the indication of various planes in the scenes by means of dots and other contributories towards perspective, in a word, a conformity at many points with the movement in the direction of represen-

tationalism and sensuousness apparent in the style of the sculpture of the period. Plant motives play a large part in the decoration; the reverse side of the vases is often entirely covered with floral scrolls springing from palmettes. The creators of this style only exceptionally and in the rarest cases signed their work. The best known is *Meidias*, whose name is attached to a magnificent *hydria*, the "Hamilton Vase," in the British Museum, with the subject of the Dioscuri carrying off the daughters of Leucippus (Fig. 24). Myths continued to provide subjects for the vase-painters, but side by side with them we find a wide range of subjects from daily life, including that of women and children. Added touches of white, sometimes also of blue pigment on the red picture against a black ground, as well as the use of gold, give the florid style its colour effect. The gilding (which time has not always spared) consisted of thin gold-leaf fixed with an adhesive medium and fired on. The details to be gilded—necklaces, ornaments, diadems, wings, fruit and so forth—were first laid on in relief. The use of gold was accompanied by pink, brownish-red and green pigments in the draperies, in addition to the white which had long before been adopted as the hue for figures of women and *amorini*. This technique, originally used on smaller vases, became general on large ones also in the course of the fourth century. Large vases of this kind with rich gilding have been found especially at Kertch in the Crimea, in Southern Russia, and the style has been given the name of *Kertch style* from this circumstance. Yet there is no doubt that the vases so designated are of Attic origin, although a class of export ware intended for amateurs who paid more attention to the brilliant effect of a vase than to its more refined artistic worth.

FIG. 25.—Xenophantus: *aryballos* from Kertch. Hermitage, St. Petersburg.

We may also reckon amongst the productions of the florid style, with its gilding and other pictorial effects, a series of works that are *plastic* as well as pictorial, notably the masterpiece of the type, the *aryballos* signed by Xenophantus (Fig. 25), of the middle of the fourth century, in the Hermitage at St. Petersburg, which, like so many other show-pieces of the potter's art of the period,

was found in a tomb at Kertch. It is decorated with hunting-scenes in applied relief, and although it is painted as well as modelled, it is nevertheless obviously enough of purely plastic origin, cast from an original in metal. A vase of still more metallic character, likewise in the Hermitage, is the oft-acclaimed *hydria* from Cumae (Fig. 26), which is counted amongst the wonders of Greek ceramics. It is entirely covered with black glaze and its body is closely reeded, with the exception of a narrow horizontal band round the middle, which served as a background for a frieze in relief with lions, panthers and griffins. On the shoulder and part of the way up the neck is spread a relief with ten figures, of which the motive is taken from the Eleusinian mysteries. This frieze of figures, as well as the narrow frieze of animals, is entirely gilded. A band of ovolo moulding in relief round the mouth of the vase is also gilded. This gilding, combined with the omission of painting mediums of every kind, shows that the artist was consciously striving at a plastic metallic effect. Moreover, we have here hardly a Greek work at all; the vase probably comes from one of the workshops in Campania. Vases of a purely plastic character—in contradistinction to the painted vases—were nevertheless by no means foreign to the Greeks. Quite a little group of jugs and perfume-vases in the form of female busts (Fig. 27) and seated sphinxes, freely modelled and painted in natural colours, are regarded, beyond doubt correctly, as purely Attic; these objects, with a jug in the form of Aphrodite and Adonis grouped together, are considered to be amongst the greatest treasures of the museums that possess them (the Louvre, the Hermitage, the British Museum, Berlin), although they are in every way more curious than beautiful. The same is true of the grotesque terra-cotta vases (Fig. 28), with statuettes of women, torsos of centaurs or gorgon-heads in full relief, painted with unfired pigments in blue and red, which towards the second century before Christ were a speciality of the workshops at Canosa. Only in quite isolated specimens or types can Greek vases of the plastic class compete in artistic worth with the manifold masterpieces of the vase-painters; amongst such types are the *rhytons in the form of animals' heads*, of which early and beautiful examples are to be found particularly in the museum at Naples (Fig. 29).

FIG. 26.—*Hydria* from Cumae. Hermitage, St. Petersburg.

The florid style flowered in a last splendour before it ceased to flower altogether, but this was on Italian, not on Greek soil. During the last centuries before our era, Greek vase-painting, banished from its own country by a variety of coinciding circumstances, found a succession of new homes in Italy, namely, in Apulia, Lucania and Campania.

Fig. 27.—Perfume-bottle in the form of a bust of Aphrodite. Hermitage, St. Petersburg.

Apulia seems to have been the most productive of these three ceramic provinces of the Greek mother-country. To this region belong the large *amphorae* (Fig. 30) with high handles, of which the volutes are coiled around Gorgon's heads. These amphoras, devoted for the most part to funeral ritual, are predominantly decorated with subjects of apotheosis, or pictures relating to death and the underworld, in which the chief feature is most frequently the little columned temple or "*heroon*," with the departed, canonised as a hero, seated in it. But side by side with this type a second and famous group of Apulian *amphorae* is decorated with scenes from the theatre (after the great Greek dramatists), and a third group with heroic or epic motives. A feature to some extent common to all three groups is their peculiar chromatic character. This is owing, not merely to the clay, which is brown rather than red, but also to the lavish use partly of white, partly of yellow, which, when united, form an absolute contrast to the black glaze and the red clay. A distinct—and late—Apulian speciality gets its name from the place where it is found, Gnathia (the modern Fasano), but with its *coating of black glaze inside and out* (Fig. 31) it is an offshoot of an old Attic and Bœotian type. There are Gnathia vases, jugs, etc., on which the decoration is still reserved in the traditional manner, but owes its pictorial character chiefly to added touches of red, yellow and white. In this class of wares also the reserve method soon gives place to the more convenient process of painting with applied pigments; the designs consist of garlands of leaves with birds, masks or other motives, laid on freely and thickly over the black ground, whilst thin thread-like lines scratched through the black serve to indicate branches in the garlands and other details. The adornments in question are, of course, a relatively cheap form of embellishment. But the Gnathia vases, with their beautiful

simple forms, hardly impaired by the slight decoration, are amongst the few desirable manifestations of Greek pottery of the period of decline.

Not nearly so attractive are the LUCANIAN vases, which are of a dark red clay and less highly-coloured in their decoration than the Apulian vases. They differ from them also in the style of their figures (Fig. 32), which are characterised by a stiff pose of their own, unnaturally large heads, staring eyes and a mass of black hair; their draperies are ungracefully folded, seldom patterned and often provided with a black border.

FIG. 28.—Vase from Canosa. Louvre.

We pass now to the production of vases in CAMPANIA, the centre of which was Cumae, whilst Capua and Nola are the sites which have yielded the largest finds. They come near in many ways to those of Apulia, and, like the latter, have their marked peculiarities. The clay is generally still darker than in the Apulian vases; the figures commonly have a red tone, which seems to be due to faults in the glaze or unfavourable conditions in the firing of it; the colour scheme is especially rich in touches of red pigment. Again, special *forms* of vases developed in Campania, such as an *amphora* with twisted handles. The decoration consists generally of military subjects, with costumes which are obviously indigenous, amongst them a peculiar helmet with a large plume and a cuirass composed of large plates. Dionysiac subjects are also treated, whilst, on the other hand, allusions to death and the grave are less frequent. The figures are generally short in stature, the ornament is less florid than that of the Apulian vases, the general impression is somewhat heavy and massive. A place apart is taken by the vases signed by *Assteas*, which are supposed to belong to the second half of the fourth century. As

FIG. 29.—*Rhyton* in the form of an animal's head. 5th century. Louvre.

several of them were found at Paestum, they have been attributed by many students to Lucania, and their style is no less reminiscent of Lucania than of Campania. The chief works of Assteas are two oft-reproduced vases, one (at Naples) with the subject of Phrixus and Helle riding across the Hellespont, the other (at Madrid) with the subject of the madness of Heracles. Another narrowly-defined group of Campanian vases is decorated with scenes from a harlequinade. We may mention lastly a third group, consisting of unpretentious bowls and small jugs with Latin inscriptions, undoubtedly belonging to the third century (Fig. 33). They have a black glaze with a peculiar metallic sheen, and are painted over the glaze in white—with yellow and brown as auxiliary colours—with wreaths of ivy or fruit, whilst the middle is decorated with a figure of Eros in some sort of sportive attitude. From their inscriptions—" Veneres, Junonenes, Menervai, Volcani, Fortunai, Belonai, Aislapi *pocolom* (poculum) " —it is evident that they were dedicated to certain divinities. The protection of the various gods seems to have been sought for the dead by providing the latter with such articles in the grave.

Fig. 30.—Apulian vase with apotheosis of Death. Berlin.

In the eighteenth century and during a few years of the nineteenth century, when the study of vases was still in its infancy, Greek vases of almost any description were usually called Etruscan, from the circumstance that the soil of Etruria was the place in which they were first found in quantity. But the Etruscans also were from early times engaged in the production of terra-cotta. They used this material to make statues and images for the embellishment of their temples, and especially the well-known sarcophagi with figures of the departed reclining on the lid. In addition to vases imported from Greece or made by wandering Greek artists, and slavish imitations of Greek originals, vases of an absolutely local character have continually been dug up in Etruria. The earliest of them are fashioned by hand, and therefore thick in the walls and often misshapen; the colour is dark brown, the decoration confined to geometrical ornaments scratched in the moist clay. But from the sixth century, or perhaps even earlier, these vases are quite black and show clear traces of the potter's wheel; these so-called *vasi di bucchero-nero* are ornamented partly with engraving, partly with plastic decoration in the round or in relief, including masks of men and animals,

griffins' heads, palmettes, etc. Vases of *bucchero nero* (Fig. 34), which obviously had prototypes in vases of metal, continued for a long time in Etruria; they were still in use in the fifth century, perhaps even as late as the fourth. There exists also a red Etruscan ware of similar type and date. At the same time, efforts were made in Etruria to imitate all the finer forms assumed contemporaneously by the art in Greece, but as a rule without success. In the Etruscan vases the clay is yellower and paler than in the Greek, the pigments are inferior in quality, the drawing is heavy and coarse. It is therefore no wonder that the decline of vase-painting proceeded more swiftly in Etruria, where traditions of art were less sure, than in Greece, and had become complete in the former country sooner than in the latter.

FIG. 31.—*Oenochoe* from Gnathia. Louvre.

The vegetating and moribund existence dragged on by the art in Greece at the beginning of the second century was due to the circumstance that all possibilities had been exhausted of its wider development on the foundation of the existing technique. It needed therefore only the emergence of a new ceramic technique entirely to take the force from the old painting. In the last century before Christ it had practically died out.

The new technique, which drove vase-painting out of existence, was the *moulding of the clay*, which aimed at attaining in vases of clay some of the advantages of vases of metal. It is easy to understand that this technique, when once developed, quickly gained an enormous expansion. Nothing was easier than to make a mould from a fine bowl of gold or silver. Even the humblest craftsmen could in this manner become possessed of the models of the foremost artists. But with this mechanical process artistic individuality naturally disappeared from pottery. The moulding technique, moreover, was not entirely new to pottery. Scattered indications of its use can be traced back to the earliest times in Greece. But it afforded no opportunity for a national industry so long as the glorious art of vase-painting was flourishing. Not until the latter had declined, in the third and second centuries, did the moulding of the clay win any wider extension in Greece.

Yet it has not been possible to point with certainty to any centre of the technique in that country. Thus it comes about that MEGARA, the first place in which such vases were found, has given its name to a large group of brown, sometimes unglazed, bowls without foot or handle, of which the moulded reliefs are partly ornamental (friezes of palmettes, mæanders, acanthus-leaves, or garlands of foliage), partly composed of figure-subjects (contests of Amazons, Tritons or Dionysiac scenes). In part related to these bowls, and like them moulded from metal originals, are the wares from *Cales* in Campania; their most distinctive type is a shallow bowl (*phiale*) with internal relief decoration surrounding a projecting boss (in French "*ombilic*") in the bottom. Several analogies to the Megara bowls are afforded by the famous SAMIAN ware, also called *terra sigillata*. It consists of vases, bowls, etc., of a coral-red clay with a brilliant glaze which seems to have been laid on with a brush and is supposed to have been developed by the combination of iron-oxide with a thin solution of silica. It has been proved by finds under the ground that this ware was distributed from Scotland to North Africa and from Portugal to the Euphrates. This product of an ancient world industry got its name of *Samian* from the fact that Pliny relates how *vasa samia* formed the usual everyday table services in the first century after Christ. But he himself states that this ware was produced in many other places besides Samos. One of these was ARRETIUM (Arezzo) in Etruria, south-east of Florence, and here *terra sigillata* seems to have flourished from the first century before Christ into the following century. The output consisted partly of kitchen crockery, partly of table services, of which the fineness or inferiority of quality was determined not by the material (this was always the same), but by the richness or poverty of its relief decoration. In so far as this decoration consists of figures (Fig. 35) it appears sometimes in friezes, usually divided into smaller spaces by columns, arrows, herms or thyrsus-wands, sometimes in medallions with

FIG. 32.—Odysseus consulting Teiresias. From a Lucanian *krater*. Naples.

FIG. 33.—"Junonenes Poclum." Louvre.

wreaths of beads or foliage. The reliefs represent gods, goddesses, gladiators, hunting-scenes, masks, lions, stags, hares, dolphins, or, most frequently of all, Dionysiac scenes with dancing Maenads and drinking or grape-gathering Fauns. The vessels are bordered or subdivided by a rich decoration of foliated stems, garlands and arabesques. The reliefs are often quite lacking in sharpness, sometimes in consequence of the moulds being worn out, sometimes by reason of mere carelessness in the moulding process.

Fig. 34.—Vase, *bucchero nero*. Florence.

These wares are as a rule stamped with names, often in an abbreviated form, on the under side, occasionally also somewhere in the decoration or on the undecorated ground. These names are sometimes that of the potter (or his workshop), sometimes the name of the slave who executed the work, sometimes both names in combination. From the fact that the stamped letters are not seldom upside down we may conclude that they were impressed with separate movable types. In principle Gutenberg's discovery was thus anticipated in Etruria a century or more before our era. Several thousands of names of this kind are known (some few of them incised instead of stamped). The most famous of these Arretine signatures is *Perennius*, which is attached to a series of works of pure Greek style. After him the best known is *P. Cornelius;* as many as over forty names of slaves occur in combination with his. Other names on *aretina vasa* of notable or outstanding merit are *Rasinius*, *C. Memmius*, *Annius*, and *Tellius*. Vessels of metal similar to those which have made famous the finds of Bosco Reale and Hildesheim were obviously the prototypes copied in all the pieces with figure or formal decoration of the richer, more accomplished order. Apart from the interest they have in themselves, the red Arretine wares thus throw light on a whole side of antique craftsmanship, as to which the finds just mentioned, with all their wealth and beauty, give all too scanty information.

A special and immense group of moulded antique pottery is composed of *lamps* (Fig. 36). By far the greater number of these are not older than imperial times. The relatively few that belong to an earlier period, such as the votive lamps found in the Acropolis at Athens, are, in contradistinction to the later lamps, thrown on the wheel and decorated only with a few concentric lines; for this reason they are chiefly of interest in the history of

culture. With the Imperial times the Roman influence becomes so strong that it communicates itself even to the smallest things of Greek origin and therefore to the lamps. Consequently, from a technical point of view Greek and Roman lamps of imperial times cannot be distinguished from one another. They are shaped in two moulds, one of which produces the lower part, the other the upper part and handle. Only in the fewest cases can these lamps be attributed with certainty to one place or another; for in spite of the fact that they have long been sought after by collectors and are to be found in great numbers in many museums, they have been only to a small extent the subject of scientific study. One of the most intelligent accounts of their development and characteristics is the work of a Danish amateur, the flower-painter, William Hammer (*Om de antike Lerlamper*, Copenhagen, 1887). He classifies them as follows: (1) The earliest (Greek) lamps, thrown on the wheel, of which the distinctive feature is the bottom raised internally; (2) the Graeco-Italian lamps, also wheel-thrown, of poor grey clay with a large coarse spout and a large round handle; (3) the Greek lamps, formed in a mould, of which the upper surface is domed or arched and of which the filling orifice is enclosed by a ring, as a rule raised; (4) the archaic Roman lamps, with few exceptions made in a mould, high and coarse, with horizontal upper surface, vertical rim and sharply cut off, slightly arched, broad spout; (5) the Roman lamps of the time of the Empire, which are always moulded, their chief characteristic being the sunk upper surface. The last group is, as we have suggested, by far the largest and most important; it is indeed so large that we cannot here enter into details with regard to the varied shapes (often with several spouts), decorations and factory-marks presented by them. We must be satisfied with reproducing a single one of the plates of Roman lamps from the work of William Hammer, which, however, gives only a poor representation of the enormous inventiveness bestowed by classical antiquity on this small article. Hammer, who was himself a zealous collector of lamps, was quite alive to the fact that the danger of forgeries in this sphere is great. We reproduce (Fig. 37) a selection of pieces which he himself recognised as not genuine and illustrated as such in his work, without, however, considering himself to be in a position to indicate other means of recognising forgeries than by the fact that they generally feel heavier in the hand than genuine lamps. The least dangerous are the glazed

Fig. 35.—Arretine bowl. Loeb Collection.

Fig. 36.—Roman lamps. Hammer Collection, Copenhagen, 1887.

or " varnished " specimens, for the reason that forgers have never been more successful with the glaze of lamps than with that of vases. Wretched forgeries of glazed lamps like those instanced by Hammer, in which the glaze is replaced by oil-colour or even size, will deceive absolutely no one.

Vases and lamps are far from exhausting the legacy of antiquity in terra-cotta. We have already referred, in passing, to the attraction which terra-cotta had as a material for architecture and sculpture for the Etruscans. In this connection the Greek *gable ornaments* (*acroteria*) of terra-cotta ought naturally to have been mentioned

Fig. 37.—*Forgeries* of Roman lamps.

had it not seemed superfluous in a book chiefly intended for collectors of antiques to discuss these purely architectural productions, which, moreover, scarcely ever come into the market, now that they have long since found abiding-places in museums. There is, on the other hand, a large group of *small works of plastic art* from ancient Greece that can still be regarded as objects for the collector. These are the so-called Tanagra figures, which are found in many other places besides Tanagra, and not in Greece only, but also in Italy (at Taranto, Metaponte and in Sicily), in the Crimea, in Asia Minor (at Smyrna, Megara, Myrina, Ephesus, Pergamum), in Rhodes (at Camiros) and in North Africa (at Benghazi). These statuettes vary in height from about 3 to 16 inches (8–40 cm.), but are on the average about 8 or 9 inches (20–22 cm.) high, and only occasionally in the Myrina statuettes reach as much as 20 inches (50 cm.). By far the greater number of them are found in graves and temples, and were therefore votive gifts to the dead or the gods. But from the finds at Priene and Pompeii it can be inferred that they also served for ordinary artistic decoration. Only in exceptional cases have they come into our hands unscathed, partly because they were in themselves very fragile, partly because, by virtue of certain burial and ritual customs, it was their fate to be broken in pieces. The oldest are

extremely primitive productions, doll-like images with barely indicated arms and features, in which a few details are rendered with brush-strokes in black or brown. They come from many places. Certain extremely roughly fashioned representations of cows and women, found by Schliemann at Mycenae and Tiryns, and attributed to the end of the Mycenaean period, are likewise painted with simple lines, in this case in red, dark yellow or black. As technique progressed, the advance was made from lines of pigment to whole surfaces of colour, white, yellow, pink, blue and violet, whilst at the same time the black pigment became rarer. In all periods henceforward white was now used for the faces, hands and other unclad parts of the figures of women, and also in combination with blue and red in women's drapery. At the same time, gilding made its appearance, at first with moderation, later without. Most figures of the Hellenistic period (from the end of the fourth till the beginning of the second century) are temple or grave offerings, and represent either divinities, such as Aphrodite and Dionysus, with their following of Erotes, Satyrs, Sileni and Maenads, or scenes from daily life, specially that of *hetaerae*. Warriors, actors, slaves and grotesque street-urchins also occur. Amongst the figures from Tanagra, which have given the whole type its usual name, gods are comparatively rare. By far the majority of these figures (Fig. 38) are *genre* subjects from the life of children and young women. They are remarkable for their grace and nobility of bearing; they often have a touch of coquetry in the refined manner in which their beautifully arranged clothing or draperies at one and the same time veil and reveal their forms. Their features are generally finely modelled; they have reddish-brown hair and most often blue eyes, white or pale pink flesh-tones and white *tunicae*. But blue, brownish-red, dark pink, a light violet and even black also occur—so far, that is to say, as the pigments have been preserved; as a rule they are limited to scattered and faint *traces of colour*.

After Tanagra figures those of Myrina are amongst the most popular. Although affected by Tanagra, they are not without peculiarities of their own. These appear, to begin with, in choice of motive, for whilst the Tanagra artists had a pronounced inclination towards subjects from everyday life, those of Myrina drew their motives by preference from mythology. A particular speciality of the latter were winged figures, such as, for example, the celebrated large Eros in the Louvre (Fig. 39). Dancing figures are also especially characteristic of Myrina. Terra-cotta modelling at Myrina was to a higher degree than at Tanagra under the influence of the great Greek sculptors; Lysippus and Praxiteles, in particular, were here imitated, their style being also employed for variations on their works. A consequence of this was that the nude was practised to a far greater extent at Myrina than at Tanagra.

We have already mentioned as a peculiarity of Myrina terra-cottas the increase in size which they sometimes show. They are also peculiar in consisting frequently of groups of two or more figures. As regards the style of the figures, it is most easily recognisable by the unnaturally small heads and too slender proportions. In this and other respects they commonly call to mind the figures in the wall-paintings of Pompeii and Herculaneum.

Fig. 38.—Dancing woman. Tanagra. Louvre.

It would take us too far (and in most cases, moreover, present difficulties which science has not yet overcome) to attempt to characterise the many other kinds of antique terra-cotta statuettes. Naturally they were not bound to the soil, and their discovery in this or that city of the Mediterranean is therefore by no means a guarantee that they had their place of production on the spot. In order to form a systematic collection of these statuettes one would need to be a specialist in the hundreds of niceties of style arising in the Hellenistic period, to which for the most part they can be assigned. It is, on the other hand, possible to give some sort of account of the technique of the terra-cotta statuettes, a knowledge of which is indispensable if one is to be able to distinguish the genuine ones from spurious, and the latter may be said to form a decided majority in the antique market.

First, then, it may be remarked that practically nothing can be gathered from the clay of the statuettes. Even in productions of the same place the clay varies so much that amongst the statuettes of Myrina, for example, not less than nine different classes have been distinguished. Yet on the whole all the productions of a single place are related in their colour-tones. Thus the clay of Myrina has as a rule a brownish tone, lighter than that of Smyrna, less grey than that of Pergamum and less red than that of Tegea.

The clay of the Tanagra statuettes is light in colour and of a fine homogeneous consistency. It rapidly absorbs moisture; it is lightly fired, is also light in weight and brittle, and at the same time so soft that it can be scratched with the finger-nail. When it

has been fractured it shows quite a coarse grain. But in the case of this clay, as of others used for statuettes, it is true that the conditions under which it has been buried in the soil have had a great influence on its character. Dampness or the presence of lime in

Fig. 39.—Eros. Myrina. Louvre.

the soil may entirely alter the consistency of a clay. It must, moreover, be remembered that many of the statuettes intended as tomb-offerings were burnt for a last time together with the dead.

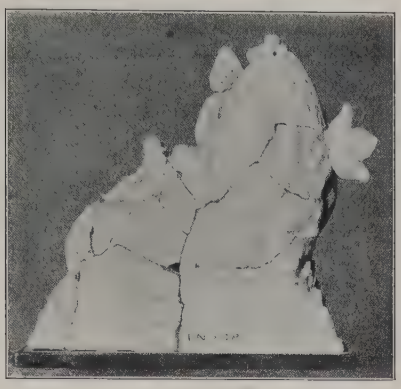
The great mass of antique terra-cotta statuettes are made up—apart from the head and to some extent the limbs, which were modelled separately—of two parts, the front, pressed into a hollow mould, and the back, generally smooth and unshaped, in which, as a rule, there is a hole. When the front had been moulded and the back added, the head with its hair, the hands, the feet and other projecting parts, wings, fans and other such accessories were modelled. Sometimes the figure was solid; but since in that case the risk was involved that it would crack owing to the vapours given off during firing, in by far the greater number of instances it was fashioned hollow, together with its base. Generally it had the

above-mentioned hole in the back, through which a finger could be inserted during the shaping of the figure so as to join up its two halves; the hole served also to let out vapours during the firing. Most antique terra-cotta figures went into the kiln just as they came out of the mould, but at Tanagra all the finer figures went through a touching-up before firing, and this accounts for their superiority in general to other classes. For the touching-up was carried out by real artists, who gave each separate figure the impress of individuality, which must necessarily have been lacking had they been produced entirely by mechanical means.

When the figure was thus made ready, it was fired at a low temperature, but by no means always so low as to prevent it from cracking. After being fired it was dipped in a bath of lime and water, from which it came out with a coating of white. This was, unfortunately, an unstable technique. In course of time, the limewash peeled off and carried with it in great part the pigments for which it served as a ground. Partly for this reason, partly from the causes of fracture already mentioned, the antique terra-cotta statuettes are mostly anything but highly finished objects. This is a fact which forgers have not always clearly understood, and one of the commonest signs of the masses of superfine forgeries in this sphere is their altogether irreproachable condition.

But the superficial and not really dangerous forgeries of antique terra-cotta statuettes (almost always too heavy and perhaps of German make) are not the only ones in existence. Almost from the moment when these statuettes came in considerable quantities to the light of day and became the object of a cult with museums and collectors, a moment not more remote than the first years of the eighteen-eighties, a growing demand for them was met by Greek forgers who were fairly skilled in their craft. As luck would have it, however, they usually reasoned to themselves that in this sphere it paid better to compose something new than to copy anything already known, and as, in spite of all their skill, they had not the gift of getting out of their own skins and into those of the ancient Greeks, the style in their forgeries can generally be recognised by some modern trait or other as unantique. Yet single figures from their hands were for a long time difficult to detect. These forgers first betrayed themselves in the groups they carried out with an eye to the greater profit to be gained from several figures; they gave such free rein to their fancy that at last they began to awaken the misgivings of archæological science. Their products were still being sold at high prices at the sales of the Gréau (1891), van Branteghem (1892), Spitzer (1893) and Banneville (1893) collections. When thereafter they fell into discredit, the forgers were obliged to make experiments in another direction; as in the meantime interest was beginning to be attracted by the archaic finds that had been made on the Acropolis at Athens, these

enterprising people turned their attention to single figures and groups in archaic style.[1] As regards the forgeries of both types it may be said that up to a point they appear "all right." The quality of the clay, its light firing and light weight—all these points are much as they should be; similarly the white surface-wash and



FIGS. 40, 41.—Forgery of a Tanagra group, front and back (the latter with meaningless fractures).

the applied pigments. But usually the spurious figures and groups are further covered with a petrified film, which has partially been removed again, and beneath which, by continuing to scrape it away, remains of colour may be found. To an inexperienced eye precisely this circumstance is reassuring, but with some practice one learns to distinguish the false surface from the genuine. On the genuine may often be seen—as on marble that has lain for centuries under the ground—remains or imprints of the roots of plants. Such traces are certainly not always found on genuine antique terra-cotta statuettes; but it is significant that they are entirely lacking on the whole group of spurious terra-cottas. More obvious indications of these are breaks. While the less cunning forgers sent out their superficial productions in much too perfect a condition, the more skilful did not omit to give a trustworthy appearance to their works by breaking them in pieces and setting them together again. But as a rule they betray themselves in this traffic. For they had not the heart to damage the more dignified portions of their works, the freely-modelled parts that had cost them so much trouble. We see, therefore, in spurious figures and groups fractures which confine themselves, in a manner contrary to all reason, to the base or back of the figures or groups, whilst they dexterously avoid the heads, hands, wings, fans or other projecting portions. We give illustrations (Figs. 40, 41) of the back and front of a spurious group of this kind which belongs to the Glyptothek at Copenhagen, but is withdrawn from exhibition.

Far more dangerous than these complete forgeries are the

partial ones, in which, for example, only a head or a torso is genuine, whilst the remainder is spurious. The very fact that antique terra-cotta statuettes are found in great masses as fragments has led to the development of an industry on the lines indicated. Nothing is easier than to mask the spurious additions to such a fragment. Just a smear of clay rubbed over the combination is enough to give unity to the material and colour of its surface, and in such cases it is not even possible to make sure whether all the parts are of one and the same clay by testing the figure or group in question at every point with a sharp instrument. A chemical analysis is also desirable, which necessitates a relatively extensive attack upon the clay in several places, and for such attacks, needless to say, facilities will generally be denied to the collector.

II

THE EAST

It would be a mistake to conclude, from the dominating position of terra-cotta in relation to Greek ceramics, that *glaze* in the proper sense of the word was something quite foreign to the Greeks. The discovery of glaze, tested and approved as it had been already for thousands of years in Egypt and for centuries in the Nearer East, could not, of course, remain unknown in a centre of traffic and culture such as Greece. But glazed pottery with Greek inscriptions and of Greek character has been found in Greece only in small quantity (the most celebrated piece of the kind is the vase of Queen Berenice, which, from its subject of decoration and inscription, may be ascribed to about 230 B.C.); from this we may conclude that the preference of the Greeks for terra-cotta was combined with a deficient understanding of all the artistic possibilities which the discovery of glaze brought with it. The scanty use of glaze in Greek pottery seems almost the reasonable explanation of the fact that, whereas the art of terra-cotta was, in spite of its decline, strong enough to rise again after the downfall of ancient culture, the art of glazing or—to call it at once by its right name—*the art of faïence* [2] was by that occurrence lost to Europe until a later age.

All faïence glaze consists essentially of silicic acid in the form of quartz sand, which is combined with a flux as an aid to fusion; on the nature of this flux depend the different kinds of glaze which determine different kinds of faïence.

The alkalis, soda and potash, served as the flux for the oldest known glaze, the discovery of which seems to be owed to the Egyptians, amongst whom it goes back thousands of years. The Egyptians understood how to stain with metallic oxides the glaze produced by this mixture; amongst these, copper oxide gave a splendid blue tone, which became green by the admixture of iron. The blue colour required a long incandescence below melting-point and at that moment was shaped into balls or pellets, which were put in the furnace in tightly closed vessels of clay. Its preparation is fully explained by Petrie (see Bibliography), who found at Tel-el-Amarna fragments of such vessels with the fused balls of colouring material.

The oldest known example of glaze is certainly a fragment of a vase on which the name of King Mena is inlaid in violet glaze. It therefore belongs to the period about the year 3300 B.C., and, as it shows an already complicated technique, we may conclude from it that it is far from representing the art of glazing in one of its earliest stages, least of all in its first stage. The contemporary large bluish-green glazed tiles for wall-covering which have been

found, represent an advanced stage in another direction. From a period 500 years later—the beginning of the 3rd Dynasty (about 2850–2700 B.C.)—we have a portal of glazed tiles with the name of King Zeser, amongst others, in various colours. This portal, which is now in Berlin, belonged to a room in the stepped pyramid at Sakkara, which was entirely lined in its interior with glazed tiles.

The palette of the Egyptian potters was extended by the addition, during the 6th Dynasty (about 2550–2350 B.C.), of a blue of indigo tone, during the 12th Dynasty (2000–1788 B.C.) of a light blue, and also of a soft black, which occurs in the drawing of outlines and in inscriptions, and seems to be obtained from manganese. But the art of glazing reached its most brilliant development in Egypt, as regards both colours and employment, during the 18th Dynasty (1540–1350 B.C.). In that period, in addition to all the older shades of blue and green glaze, we meet with a purplish-blue, a violet, an apple-green, a chrome-yellow, an orange-yellow, a lacquer-red, a brownish-red and a milk-white—employed in various combinations in bowls, vases, beads, scarabs, necklaces and also for monumental purposes, as for an enamel-like inlay in capitals of columns and for hieroglyphic inscriptions in white limestone.

It was impossible to extend very much further the palette of the potter, scarcely even the employment of the glazes, for the latter were less adapted to purely practical purposes in proportion to the liability of alkaline glazes to be attacked by acids even in dilution. On the other hand, the glazes were used in steadily increasing measure from the 18th Dynasty onwards for the statuettes —mostly of miniature size—which it became customary to place with the dead in the grave. A large group of these statuettes are composed of the so-called *ushabti* figures, which were intended to aid the dead during their sojourn in Aaru, and of which therefore the dead could not easily take too many with them in the grave. During the last centuries before Christ each individual had as many as 400 figures. These *ushabtiu*, which are in the shape of a mummy, have in their hands a hoe and a basket and bear an inscription taken from the 6th chapter of the Book of the Dead, written or engraved on their under side. They are found in greatest numbers in graves of the 26th Dynasty (570–526 B.C.). Under the same conditions, incalculable quantities have been found of small figures of divinities in faïence, of which the smallest are only $1\frac{1}{4}$ to 2 inches (3–5 cm.) high and were carried as amulets. Amongst them are *Amen* (in human form, recognisable by his crown of plumes), *Pasht*, with the head of a lion, *Bast*, with the head of a cat, *Thoth*, with the head of an ibis, *Hathor* (the Egyptian Aphrodite), with the head of a cow. Of frequent occurrence are *Isis* with *Horus* and *Nephthys*, and most frequent of all the scarab (*Scarabæus sacer*), a dung-beetle sacred to

Khepera, which, in representations about $\frac{3}{4}$ inch (2 cm.) in length, were laid in masses beside the mummy, whilst a larger specimen with outspread wings was laid at its heart. This remarkable group of ancient ceramics is accompanied by an immense number of jewels of the most diverse kinds—amulets, finger-rings, armlets, necklaces, beads and lastly a multitude of small articles of utilitarian form, chafing-dishes, jugs, bowls, vases, jars and flasks, most of which may be assumed to have had a symbolic intention rather than to have been made simply for use. A work by T. G. Wakeling (*Forged Egyptian Antiquities*, London, 1912) explains how all these things, like all other Egyptian antiquities, are being forged in modern times at Luxor and elsewhere.

In spite of the splendid colour-effects to be attained by the admixture of metal oxides with the alkaline glaze, the use of such glaze was extended little beyond Egypt and the Nearest East, and never for any length of time; the reason for this can be understood, when we know that this kind of glaze will not adhere on ordinary potter's clay, but only on a body which is akin to itself, that is to say, mainly consisting of siliceous sand. Such a body, however, only becomes plastic when it has been blended to a suitable degree with potter's clay, and as every district had not the advantage of providing both kinds of material, the alkaline glaze lacked the convenient tractability which is a condition of the spreading of a technique. None the less, it was carried on for some thousands of years in its country of origin, Egypt, where at Tuna near Mellawi, amongst other places on the left bank of the Nile, the existence is believed to have been ascertained of a production of pottery which lasted from the 18th Dynasty till the 3rd or 4th century after Christ. Both in the Nearer and the Further East, however, this type of glaze was early supplanted by a glaze which had all its advantages without its defects, in that it would adhere to any kind of clay whatsoever.

This glaze was *lead-glaze*. Like the alkaline glaze, it is as transparent and colourless as glass; like the alkaline glaze also, it can be stained with metal oxides. Yet even when stained, lead-glaze continues to be transparent at all events in the lighter colours, and does not with their help conceal the dirty tones of the clay. But this disadvantage can be overcome by means of the so-called *slip* (in French *engobe*), a surface-wash of pipeclay; this can either be used simply as a ground for painting, to be covered in the following stage of the technique with the colourless glaze (as is the case, for example, with Turkish faïence), or it is partly scraped away, so that the outline or whole portions of the decorative composition stand out under the glaze in the colour of the clay (as in the early Italian "*sgraffito*" wares).

Where and when lead-glaze was discovered is not known. Only this much is certain, that its home was the East, where it was known

even in ancient times. Strangely enough, however, it was not until the Middle Ages or even later that it gave rise in Persia and Turkey to a flourishing industry, of which more will be said on a later page. To follow out in a one-sided manner the development of the lead-glaze technique without at the same time keeping in view as far as possible the productions of the *tin-glazed* class would be to do violence to the historical sequence of ceramics. For although the tin-glaze marks the last and most important advance in faïence technique, inasmuch as it hides the clay with its opacity and makes a slip superfluous, it is if anything an older rather than a later discovery than lead-glaze. Probabilities are in favour of its attribution to Assyria and Babylonia, where pottery from time immemorial was taken into the service of architecture and used in a monumental manner, in contrast to Egypt, where it was employed preferably for small or even trifling articles. Thus at NINEVEH, NIMROUD and KHORSABAD walls are known made of bricks of burnt clay (Fig. 42) with blue, yellow, orange and white glazes. It is true that there is still a doubt as to the composition of the glazes used by the Assyrians and Babylonians in their architecture. The uncertainty in this matter arises from the circumstance that throughout the East, instead of natural potter's clay, regular use was made of an artificially compounded clay, strong in silica, which required a large proportion of silica in the tin-glaze also, making it glassy and thus with difficulty distinguishable from alkaline glaze or lead-glaze. But this much has been established towards the solution of the antiquity of tin-glaze—that the famous great wall-pictures in glazed tiles in the Louvre,* from the palace of the Achæmenids at SUSA in Persia, assigned to a period about the year 500 B.C., which, with their Ninevitish style, reveal their descent from Assyrian prototypes, are coated with coloured glazes of a genuinely stanniferous character. The tin-glaze was probably transferred to Susa at latest with the conquest of Babylon by Cyrus and the cession to Persia of the lands of the Euphrates. In the largest and oldest of the friezes from Susa (36 feet or 11 metres long and over 11½ feet or 3½ metres high), executed about 500 B.C. for Darius I, twelve warriors (bowmen) are represented more than life size by the fitting together of tiles with shallow relief. The figures are shown in a dress which according to Herodotus was worn by the bodyguard of the Achæmenid sovereigns (Fig. 43). A frieze more recent by a century, coming from the palace of

FIG. 42.—Reconstruction of tilework from the palace of Assurnazirpal at Nimroud (885–860 B.C.).

* A coloured cast from this frieze is in the Victoria and Albert Museum.

Artaxerxes Mnemon, shows a row of lions striding forwards. In both friezes all the contours, the patterns of the costumes and other details are laid on in relief in an infusible clay. The glazes are applied in the cells thus produced so that they shall not flow into one another during the firing.

In Persia this technique lasted, side by side with others, long into the Middle Ages, indeed even till recent times. From Persia it was introduced into Turkey, where it is found once more in the buildings of Mohammed I at Brusa—the "Green Mosque" (Yeshil Jami) completed in 1423, and the "Green Turbe," which contains the tomb of the builder. Tiles from these buildings are to be found amongst others in the Schlossmuseum in Berlin;[3] they show a brick-red sandy clay upon which the coloured glazes are fused directly within the confines of a system of cells similar to that of the tiles from Susa. In addition to this ancient Oriental faïence technique, another technique was employed in the buildings of Mohammed I at Brusa, which points towards a later period. These buildings include tiles, which were in their first stage entirely coated with the pure white, non-transparent tin-glaze. When it had been fired, this glaze provided a ground for painting in coloured glaze-pigments. This process was followed by a last firing, the so-called *muffle-firing*, named from the muffle-kiln used for the purpose, which allows the easily fusible coloured glazes to melt without affecting the white tin-glaze already fired.

Fig. 43.—Part of the Frieze of Archers from Susa (about 500 B.C.). Louvre.

We owe to the East yet another discovery of importance to the art of faïence, an innovation which is itself a kind of muffle-painting. This is *lustre*-painting, the decorative employment of iridescent metallic pigments, the *reflets métalliques* of the French. These colours are presumably produced from compounds of sulphur and copper, silver or iron with an admixture of ochre. These compounds when painted on the transparent or opaque glaze become fixed after firing in a very thin film, and shine with metallic or rainbow-hued iridescence. Specially famous for their lustre were the Hispano-Moresque faïence and the maiolica of Gubbio and Deruta, both of which in their way surpass the Oriental lustred wares in splendour. But the honour of the discovery of lustre belongs, as has been said, undoubtedly to the East, even though

it has not hitherto been possible to determine with certainty the place and period of the discovery. From a passage in the *Diversarum Artium Schedula* of the monk Theophilus (tenth or eleventh century), in which there is mention of the gilded earthenwares of the Greeks (that is to say, the Byzantines), some students have sought to draw the conclusion that the place of origin of lustre was Byzantium; but rightly interpreted Theophilus scarcely indicates anything other than real gilding upon colour-glazed faïence. Another ancient and oft-quoted testimony, that of a Persian traveller, Nasiri Khosrau, has in the same connection directed attention towards Egypt. During his travels (1035–1043 A.D.) Khosrau visited Fostat (on the site of the modern Cairo), and there saw earthenwares of which he tells us that they were so transparent that the hand holding them could be seen through their walls; he adds that their colours changed according to the position in which the article was placed. This last description might quite well refer to lustred faïence, with all the more probability because fragments of such earthenware are found amongst the great quantity of other kinds which have been dug up at Fostat. But these lustre fragments certainly lack the transparency mentioned by Khosrau, which, moreover, does not occur on any of the lustred faïence hitherto brought to light.[4] As the wares known to us only correspond with one half of the ancient account, it is certainly best not to set too much weight on the latter, but to take into consideration certain matters of fact; foremost amongst these is the fact that the occurrence of lustred wall-*tiles* at the present day in a whole series of mediæval mosques in PERSIA points to that country as, at any rate, an early place of origin for lustre. Whilst the oldest wall-tiles in Egypt (from the Mosque of En-Nasir, Cairo) do not go back further than to 1318 A.D. and are not lustred, we know of a multitude of star-tiles from Persia with dates from the thirteenth century onwards, as well as a number of lustred bowls, jugs, vases and other vessels which can be classed as contemporaneous with the tiles from their correspondence with them in style of decoration. The richest monument of this vast tile industry is a Seldjukian tomb-mosque,

FIG. 44.—Arrangement of Persian tiles. Dated 1267. Godman Collection.

that of Imamzadeh Jahja at Veramin, a city in the neighbourhood of Teheran. The lining of tiles in the interior of this mosque, including the *mihrab* (prayer niche) and sarcophagus, is only remarkable for the unusual size of the tiles. From the point of view of technique and style, the Veramin tiles (of which there are specimens in the Victoria and Albert Museum, also in the Sarre Collection in Berlin) belong to the great mass of lustred Persian tiles of the thirteenth and fourteenth centuries and may therefore be included with them in the characteristics described below.

Figs. 45, 46.—Tiles of Persian lustred faïence. 13th century. Godman Collection.

For lining walls with faïence the Persians used tiles of two shapes (Fig. 44);[5] one is in the form of a star with eight points, the other cross-shaped, intended to fill the interval formed when four of the star-shaped tiles are laid together. Both kinds of tile were decorated on the same principles, with flowers and plants, amongst which are often introduced hares, camels or antelopes, sometimes also a fantastic long-tailed bird, of which the prototype is obviously the Chinese phœnix (*fêng-huang*). It is remarkable that the heads of the animals or birds on these tiles have been deliberately damaged. This is due to the fanaticism of the adherents of the Sunnite creed, who were angered by seeing the forms of living creatures represented by the Shiite Persians; incidentally such representation is by no means forbidden by the Koran, as is commonly supposed. The tiles (Figs. 45, 46) show animals, plants, etc., reserved in the creamy-white of the tin-glaze against a background of pale gold, bronze-brown or copper-red lustre, which is enlivened with a multitude of small rings, spirals, dots, etc., executed in reserve by scratching away the pigment. Each tile forms by itself a complete composition, always well conceived and often of extraordinary beauty; this is as a rule enclosed by a border, following the outlines of the tile, which is often painted with sentences from the Koran and not infrequently with dates. All the dated examples of the thirteenth century are flat.[6] But in order to throw up the composition and to give full play to all the metallic splendours of the lustre tones, the process

was early adopted of pressing the tiles before the clay was dry into moulds, from which they came out with the decoration in slight relief. A more pronounced relief was employed for inscriptions, so that in this way they should become more legible. To give still greater legibility the inscriptions on larger tiles (Fig. 47) are often painted in cobalt-blue. On the star-shaped tiles, on the other hand, the use of blue is generally confined to the border. In this feature it is already found on the oldest known tiles, which bear a date corresponding to 1217 A.D.

Fig. 47.—Large lustred *mihrab* tile with reliefs in blue. Persian, 14th century. In French private possession.

Real gilding is also found on mediæval Persian tiles, but only on a particular kind (Fig. 48), which are covered with a dark blue or turquoise-blue glaze. On this glaze, by a method well known in Persian or Saracenic glass, the motives of decoration are drawn in red outline, afterwards filled in with gold, whilst the intervening space is enlivened with dots and scrolls in white. In the oldest tiles the lustre colour is golden; later it became more and more brown, like bronze, or coppery-red and duller in its effect. In other respects the production of lustred tiles in Persia underwent no essential change in technique and style for four centuries. It continued to exist in its ancient forms even during the reign of Shah Abbas I (1586–1628). Its artistic decline at that time is only recognisable in the misunderstanding—not to say mishandling—of the ancient motives due to constant repetition, and by the circumstance that the inscriptions have generally been changed into decorative flourishes in which even those who are familiar with the Persian language seek in vain for any meaning. We must, however, beware of seeing examples of the period of decadence in all tiles with artistic defects or technical flaws. The running of the cobalt-blue occurs—and very often—on pieces of the best period, and the tone of the lustre is by no means an adequate test of the age of a tile. Even if the early tiles are hardly ever absolutely copper-red, they may very well be bronze-brown. Such variations are said by experts to be due to the greater or less proportion of silver in the lustre.

A very distinctive type of Persian wall-covering, used both on the inside of buildings and externally, and dating back approxi-

mately as far as the lustred tiles, consists of *tilework-mosaic*. This seems to have been developed originally from brickwork-mosaic, which Persian builders in very early times understood how to produce by arranging bricks of different colours and sizes so as to form patterns. The first real step in the direction of tilework-mosaic was made when single turquoise-blue glazed bricks were set amongst the unglazed bricks, a method which has been observed in Mongolian and Seljukian buildings in Turkish territory dating (at Konieh in particular) from the thirteenth and fourteenth centuries. From this slight beginning the custom developed, towards the end of the fourteenth century, of entirely covering cupolas, minarets, etc., with blue-glazed slabs in geometrical patterns, amongst which occasionally white ones were inserted. The *chef-d'œuvre* of this type is the tomb-mosque of Khudabanda Khan of about 1316 A.D. at Sultanieh. But this method could only be applied to rectilineal geometrical patterns. The true Persian tilework-mosaic began with patterns with curved lines, which in this case, as always, followed after geometrical patterns. The material for these mosaics was sawn out of slabs of faïence ready glazed and fired; the sections were then inlaid in the wall with the help of mortar. This development reached its last phase when not only the pattern but the ground for it also was sawn out of colour-glazed slabs, so that the whole wall-surface was now covered with a mosaic of faïence (Fig. 49). When this technique was at its zenith, in the first half of the fifteenth century, it had at its disposal every kind of glaze and so a rich scale of colours. Of these colours the cobalt-blue, black, green, yellow and brown are transparent, whilst the white and turquoise-blue are opaque. The several glazes have a brilliance, a fulness and depth which are without parallel even in the rich and strong colouring of Persian pottery—a natural consequence of the circumstance that the tilework-mosaic allowed the utmost to be got from every colour by the use of the particular fusing-medium most suited to it and the most appropriate degree of temperature in the kiln.

FIG. 48.—Dark blue tile with decoration in gold and white. Persia, 14th century.

The masterpiece of this type of art is in Persia, in the Blue Mosque at Tabriz (built 1437–1468); specimens from that place are in Berlin and at Sèvres. From Persia tile-mosaic spread over a wide area. Thus we find it at the "Green Mosque," already mentioned, at Brusa, where a parapet of pierced stucco in the Sultan's Pavilion is ornamented with an inlay of faïence. We find

it at Konieh and still farther away at Constantinople, which possesses an outstanding monument of this method of decoration in its famous Chinili Kiosk ("Faïence Pavilion"). It was carried also to Samarkand, where it was still in existence in the seventeenth century, and thence reached India. It spread further

Fig. 49.—Panel of cut tilework mosaic with coloured glazes. Persia, first half of 15th century. Schlossmuseum, Berlin.

to the western Saracenic countries, Spain and North Africa, amongst other lands to Morocco, where it is still practised at the present day, though it is used there, not for walls, but as an inlay on furniture, etc. In Persia itself also the process is said to be still in existence, being employed for inscriptions on buildings. It was at its zenith, however, in the fifteenth century, afterwards—like the lustre tiles—to fall into decline and to be banished when new tastes began to prevail under the Safawids.

It is well known that in other respects this change in prevailing tastes was anything but synonymous with a decline of taste. Not only the kingdom in general, but art also made a great advance, particularly under the most powerful monarch of the dynasty, the aforementioned Shah Abbas I. If the art of lustre tiles fell into decline and tilework-mosaic was supplanted, it was only for the reason that the time had gone by for both these ancient techniques, the turn of events calling for something new.

The chief work of Shah Abbas is his mosque in his residential city of Ispahan, which was built about 1590, and in which the sumptuous faïence decoration would seem to be still tolerably well preserved. Samples of Ispahan tiles of the same date are to be found amongst others in the Kunstgewerbemuseum in Berlin, and are technically of quite a similar nature to the Broussa tiles already discussed, with their tin-glaze and muffle-painting. But the style in the decoration is a different one. The taste had now been created for the highly stylised scrolled stems with their magnificent

curves which were given their most beautiful form in the knotted Persian carpets of the sixteenth and seventeenth centuries; the result was that the new tiles no longer formed each by itself a complete decorative composition, but fitted together as parts of a continuous frieze or panel of a certain given design. At the same time, the tilework covering of important civil buildings in Persia entirely changed its character by venturing upon subjects from the contemporary life of human beings. We meet with scenes from the harem and the garden, depicting life as an existence of unceasing festivity. The finest example of the class in Europe is undoubtedly the large tile-picture from the Chehel Situn in the Victoria and Albert Museum, South Kensington. It was executed under Shah Abbas, and shows a Persian princess reclining at her ease on cushions in a garden of cypresses, while five Court ladies approach from either side and hand her fruit on dishes and refreshment from long-necked flasks. Single figures from a similar composition and of the same period are to be found in the Sarre Collection in Berlin (Fig. 50). The prototypes for such tile-paintings seem often to have been the costly Persian silk and velvet materials of the period; for others—with representations of hunting or camp scenes from ancient Iranian stories—the superb Persian manuscript-miniatures seem rather to have been the source. The copious use of yellow is typical of most of the Persian tiles of the sixteenth and seventeenth centuries. Red, on the other hand, scarcely occurs before the eighteenth century. The taste of the Persian potters was for strong but few colours. Almost always they left out one of the primary colours and even liked to simplify their palette to such an extent that it came to consist only of cobalt-blue in combination with the white ground of the tin-glaze.

Fig. 50.—Portion of a tile-picture from one of the palaces of Shah Abbas, about 1600. Sarre Collection, Berlin.

In spite of their diversity of appearance, all the Persian tiles hitherto mentioned were of *true faïence* (this is the term which it has been decided to apply, on practical grounds, to all faïence with an opaque tin-

glaze or enamel), in contradistinction to *semi-faïence* (the similarly accepted term for all faïence with a lead or other transparent glaze), which was adopted for Persian pottery vessels.[7] Semi-faïence nevertheless occurs exceptionally in Persian tiles, but only in tiles of late Safawidian times. In these we find amatory and hunting scenes, or sometimes only a single figure, rendered in slight relief and in natural colours, cobalt- and turquoise-blue, copper-green and yellow. A mounted falconer against a background of flowers seems to have been particularly popular, yet not so popular as might be believed from the many examples in which it occurs and in which ninety-nine cases out of a hundred are copies executed with much cleverness during the last twenty or thirty years by manufacturers at Ispahan and Teheran and brought to Europe in quantities by tourists. We reproduce (Fig. 51) one of these copies, which, however, does not belong to the most dangerous class. They are always recognisable by their too clear glaze and often by their lack of any trace whatsoever of mortar or other indication of their having once been fixed in a wall.

FIG. 51.—*Spurious* Persian relief-tile.

If we are to follow the development of Persian tiles to its end we must cast a glance finally at those of the eighteenth century, although there is little satisfaction to be got from them. In that period, not only the great scrolled stems but also the firm outlines disappear from the tiles, to give place to a freely-handled overglaze painting; this points towards Chinese prototypes in design and at the same time recalls in its colours (particularly a predominant carmine-red) the well-known *famille rose*. After the middle of the eighteenth century Shiraz was the residential city of Karim Khan and became something of an art centre in the same manner as Teheran had formerly been; only in this city do the tiles in the newly-erected mosques, baths and bazaars seem to have preserved some artistic merit in spite of their all too naturalistic character. At Teheran they were at this time, both technically and in design, falling continually into deeper and deeper decadence.

The development of *pottery vessels* in Persia and the Near East followed a course somewhat parallel to that here outlined of the tile industry; the pottery, however, as already recalled, is distinguished technically from the tiles by being carried out in

semi-faïence.[8] The Egyptian, Syrian, Mesopotamian and Persian faïence of the Middle Ages belongs to a culture that went under at an early date, and is brought out of the soil in a more or less broken condition, for the most part absolutely shattered. None the less, these wares belong to the noblest and most covetable productions of ancient craftsmanship, albeit in the present state of scientific study quite the most difficult to classify by date and place of origin. Their study is still of comparatively new development.[9] One does not need to be particularly old to remember the time when the so-called *Siculo-Arabic* ware of the thirteenth and fourteenth centuries was the only class of mediæval Oriental faïence at all generally known.

Fig. 52.—So-called "Siculo-Moorish" vase. Syria or Mesopotamia, 13th–14th century. Metropolitan Museum, New York.

This faïence got its name partly because it had for the most part been found in Sicily, partly because it commonly bears Arabic inscriptions. Apart from fragments of dishes and bowls, it[10] is known in two forms only: an almost oviform jar with short neck (Fig. 52) and an approximately cylindrical jar similar to an Italian *albarello*. They are decorated as a rule with lustre painting on a glaze[11] stained dark blue, occasionally in blue and black under a colourless glaze. In both cases the technique points directly to the East. The same is true of the design, with inscriptions ornamentally employed and stylised motives from the plant and animal kingdoms. The group appears to date from the later Middle Ages (thirteenth and fourteenth centuries) and has long ceased to constitute an isolated phenomenon. It is quite nearly related in style to the somewhat older Syrian or Mesopotamian faïence unearthed during the last few years and called after the name of the place in which it has been found in greatest quantity—Rakka.

This town lies on the Euphrates between Aleppo and Bagdad, and had its time of prosperity in the eighth and ninth centuries as the place of residence of Haroun al-Rashid; to it are attributed a number of types of ware, very different in colour and decoration, which formed the prototypes for several classes of Persian faïence. The earliest of them are assumed to belong to the eleventh century.

These Syrian-Mesopotamian wares occur both with and without lustre (Figs. 53, 54). The lustre colour is dark brown with a

tendency towards purple; with it is often associated a cobalt-blue. The wares are decorated in these two colours, or in the first only, with arabesques, plant-ornaments and inscriptions in the so-called "Cufic" script, that is, the oldest form of lettering of monumental character; this style of lettering was soon succeeded in the practice of handwriting by the "Nashki" script, but continued in use for artistic purposes in a more or less stylised form. The non-lustred Rakka ware is sometimes covered with a dark or light blue glaze without decoration, sometimes blue or green with black decoration, often in slight relief. It is, however, usually difficult to judge of its original colour, as Rakka faïence is often highly iridescent from long burial underground, presumably as a result of special peculiarities in its glaze (Fig. 54). This gives it one beauty more, but precisely when this beauty is greatest, it depends upon such a complete decay of the glaze that it is hardly possible to guess at the decoration beneath (if it is black it comes out when the vessel is wetted, but only to disappear again when it becomes dry). Within the limits set by the period and the use of the articles, which is peculiar to Islam, we find almost every shape: bowls, *albarelli* (drug-jars), vases, jugs with handles and wide-bellied bottles. A small group apart is formed by the large, indeed often colossal, Mesopotamian wine-jars (Fig. 55). Their shape is oviform, either many-handled or without handles and with or without festoons of beads or other ornaments in relief; they have a green glaze, the iridescence of which on the large convex surface is unusually splendid in effect. Although otherwise we are here dealing exclusively with glazed pottery, it must perhaps be added, for the sake of the approximate completeness which is our aim, that there exists also Mesopotamian terra-cotta ware dating from the Middle

FIG. 53.—Dish with brown lustre. Rakka, 11th–12th century. In French private possession.

FIG. 54.—Green-glazed dish with painting in black. Highly iridescent. Rakka, 11th–12th century. Kunstindustrimuseum, Copenhagen.

Ages. It occurs in vases with the so-called "*barbotine*" or slip technique (Fig. 56), that is, with patterns in clay squeezed through the fingers and worked out in their details only after being applied.

Although on the grounds already stated above mediæval Egypt can scarcely be regarded as the original home of lustred pottery, it seems to be established by finds at Fostat and other places in the northern valley of the Nile that the secret of lustre was an open book in that country as much as in other parts of the Near East. Thus, a piece much discussed by the latest writers on pottery, dating from the pre-Mameluke period (tenth to eleventh centuries), is a vase (Fig. 57, formerly belonging to Dr. Fouquet, the specialist on this subject),[12] decorated in a golden lustre of a greenish cast over a much-crackled greyish glaze with a plaited band, a row of palmettes and a frieze of fishes. For the rest, the supposed Egyptian wares come so near in technique and style to the Syrian that in most cases it seems impossible to distinguish them from one another. The phrase *Syro-Egyptian faïence* has accordingly been coined to include pieces, both lustred and non-lustred, always primitive, but in other respects so varying in style that this group seems to have been formed by students in a manner more arbitrary than scientific.

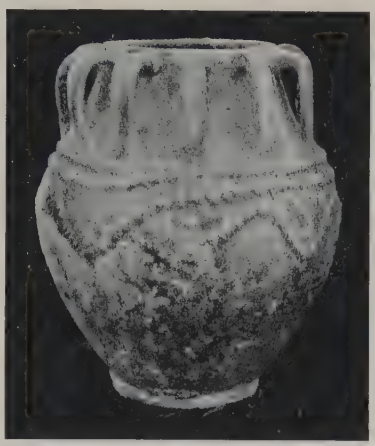


Fig. 55.—Jar with many handles, highly iridescent green glaze. Rakka, 11th–12th century. Metropolitan Museum, New York.

In the case also of Persian *pottery* of the Middle Ages there remains much to be found out before it can be classified with exactness either by period or by place of origin. It has nevertheless been possible, with the help of the few dated pieces and by comparison with tiles related in style which bear dates (or have an authenticated history), to fix the period of a series of the types of most frequent occurrence; it has likewise been possible in several instances to get light on the history of the wares from that of the places in which they have been found. The last-named method makes it possible in any case to fix the latest date for the important wares of semi-faïence which are called after the name of the place in which they are found, Rhages. This city, lying to the north of Teheran, was in the Middle Ages so important a centre that it was considered a rival even to Bagdad until it was levelled to the ground during the invasion of the Tartars in 1221. For the dating of the pottery found there this date is, of course, decisive. The pottery must of necessity have been produced earlier.

To Rhages are ascribed some of the beautiful Persian lustred wares of the Middle Ages; they include star- and cross-shaped tiles of the types described above, with human figures or animals set amongst plant ornament or with arabesques only, and vases, jars (Fig. 58) and dishes with similar decoration, but often with predominant figure-motives enclosed in compartments and handled in a peculiar broad conventional manner which is extremely decorative. Closely related to this group of wares is another in which the same motives are painted in blue in combination with the gold lustre. A group apart consists of a number of bowls (Fig. 59), of which as a rule only the bottom and a few fragments of the side are preserved, decorated in several colours with figures on horseback, bowmen, a personage on a throne or seated musicians. The designs on them are drawn essentially in the same broad style as those of the foregoing group, with a fine brush, the style being that of inspired penmanship; they are painted in colours as thin and flowing as water-colours. Even fragments of these bowls are justly counted as rarities. As long ago as 1910 the bottom of a bowl with a horseman cost in Paris from 300 to 500 francs, whilst 20,000 to 25,000 francs was the price of a specimen in a more or less perfect condition. Indeed "Rhages" is one of the catch-words associated in the international market with fancy prices, for which reason a great diversity of types are ranged in an arbitrary manner by enterprising dealers under this label. Nevertheless, scientific students have hitherto recognised only two types in addition to those already mentioned, namely: a series of jars, bottles, jugs, etc. (Fig. 60), with monochrome glazes (lapis-lazuli or light blue or green), and a group of wares with dark or light blue glaze (Fig. 61) and painted over it in fine thread-like lines and spots of white and red with gilding.

FIG. 56.—Terra-cotta vase with *barbotine* decoration. Mesopotamia, 11th–12th century. Sarre Collection, Berlin.

One can hardly be too cautious with regard to the Rhages faïence of both classes offered by the Armenian dealers settled in Paris and London. Not that these dealers, like many of their European *confrères*, sell spurious articles for genuine. This seems to be forbidden by their conscience, if not by the very nature

of the case, inasmuch as really deceptive forgeries of mediæval Persian (and Syrian) wares, with their iridescence and other infallible marks of great age, have not up to the present come into the market. On the other hand, the Armenian dealers are quite without scruples of conscience when it is a question of making out a patchwork of fragments to be an undamaged piece. The Armenians are masters of *restoration* in the widest meaning of the word. In most cases there is more plaster than earthenware in the botched-up pieces they offer for sale, a fact which they understand all too well how to conceal by means of painting, including very deceptive patches of silica with the glitter of gold or silver, which they have no difficulty in procuring from the iridescence on worthless potsherds. Their skill in this province is so extensive that from the bottom of one piece and some fragments from the sides of another they will make up a bowl that to all appearances is entire and as such deceives everyone who has not made a habit of beginning his examination of a piece of pottery by rapping it with his knuckles and listening to the sound, which inevitably reveals whether the piece is intact or not. It goes without saying that the undecorated Persian (or Syrian) semi-faïences with single-coloured glaze are far from constituting so willing a recipient for the process here indicated as those decorated in several colours; moreover, as the latter fetch the highest prices, they are in double measure the most profitable. The greatest possible caution is therefore required in the case of the most expensive of all the Rhages wares, those with a wealth of figures and colours in the decoration, in which sometimes gilding occurs and provides still another means of hiding the multitude of flaws.

FIG. 57.—Jar with decoration in gold lustre. Egypt, 10th–11th century. Kelekian (formerly Fouquet) Collection.

So much for Rhages. Another centre of Persian semi-faïence was SULTANABAD, in the neighbourhood of the ruins of the ancient Sultanieh, which was laid waste by the Tartars; thus its productions belong to the period before the year 1221. Amongst these may be named a clearly-defined group of dishes, jars (Fig. 62), jugs and especially basins, as well as high bowls of conical form with broad horizontal rim—all decorated in slight relief with animals and plants reserved in the yellowish colour of the surface against a blue, black or grey ground through which are also scratched out

closely scattered leaves or other motives. The most usual amongst the animals represented on the interior of the bowls of this class are hares and birds; amongst the latter the Chinese phœnix (*fêng-huang*) is not infrequently met with. A second class of Sultanabad wares is decorated in somewhat more pronounced relief with friezes of inscription, fabulous beasts, lions and men on horseback partly based on Sassanian types; they are covered with a monochrome glaze, chiefly lapis-lazuli or light blue, occasionally green (Fig. 63). A third class have a yellowish-white glaze and are decorated in blue and gold lustre with ornamental motives, animals, birds, plants and inscriptions (on dishes and bowls radially disposed). It is certain that Rhages and Sultanabad were far from being the only ceramic centres in mediæval Persia. There are not a few wares of unusual type showing a mediæval Persian character which cannot be referred to either of these cities. As regards the great quantity of lustred Persian wares of the sixteenth and seventeenth centuries—to say nothing of the still greater quantity of blue-and-white wares of the seventeenth and eighteenth centuries—it is only in quite exceptional cases that the place of origin can be determined.

FIG. 58.—Lustred jar. Rhages, 13th century. Godman Collection.

Of the two last-mentioned great groups, that of *lustred wares* (Fig. 64) is incomparably the more interesting. The wares belonging to it, in all kinds of characteristic Persian shapes, such as the bulbous long-necked bottle, the round, shallow bowl with middle boss and the jug with handle, are successors of the lustred wares of the Middle Ages; yet they show a quite peculiar character as members of two categories which differ on a colour basis. One of these has a white ground—cream-white when the body is visible immediately through the glaze, milk-white when the glaze is laid over

FIG. 59.—Bowl painted in colours on a white ground. Rhages, 13th century. Kelekian Collection.

a coating of slip. The second category is marked by a blue ground on the side exposed to view (the inside or outside, according to the form of the vessel). The body in these wares is fired so high that sometimes it is even slightly translucent. The most obvious distinction, however, between these lustred pieces and those of the Middle Ages consists in the fact that in the former the pattern is never reserved on a lustred ground, as on the tiles of the thirteenth century, but painted on in the lustre pigment over the white or blue ground. As regards the lustre, it shows wide variations. Often it has a greenish cast; less frequently it inclines towards ruby-red; when it has not been spoilt in the firing or rubbed away with the course of time, it surpasses in fiery hue and splendour the lustre of the Middle Ages. Amongst the decorative motives for which it is employed, growing plants are generally the most important, rendered with a certain degree of naturalism and often combined with scroll-work and animals. Lustre painting of this kind still flourished in the time of Shah Abbas, but in the course of the seventeenth century it died out, and in spite of persistent attempts on the part of Oriental forgers, in other respects so clever, it has not yet been revived with success in a form even approximately satisfactory.

Fig. 60.—Jug with turquoise-blue glaze and pierced walls. Rhages, 13th century. Formerly in the Sambon Collection, Paris.

Fig. 61.—Bowl with glaze of lapis-lazuli blue with painting over it in white, red and gold. Rhages, 13th century. Mutiaux Collection, Paris.

The *blue-and-white* wares of the seventeenth and eighteenth centuries were until recently of more frequent occurrence than the lustred pieces of the sixteenth and seventeenth centuries. They have a heavy and gleaming white glaze, often gathered in great jade-coloured drops about the unglazed foot (a peculiarity of almost all Mohammedan pottery). The decoration is generally bright blue,

outlined in manganese-purple or black, or sometimes in blue; occasionally, as a result apparently of incomplete firing (or perhaps of over-firing), it is blackish-blue. In certain deep, almost hemispherical bowls (which also occur with a green glaze) the body sometimes has a pattern *pierced in open-work* and filled in with the glaze, showing transparent in a direct light—a technique reminiscent of the "*grain de riz*" of the Chinese. Akin to this class is the so-called *Gombroon* ware, which takes its name from a city in the south of Persia; this is a semi-faïence approaching in body "soft" porcelain, and is similarly decorated with perforations, filled with glaze and transparent, around which scroll-work or foliage is painted with swift strokes of the brush in black and blue (Fig. 65). The fact that painted decoration is commonly omitted shows that this yellowish-white semi-faïence was an attempt to imitate Chinese *blanc de Chine* porcelain. Apart from this, a large proportion of other Persian wares of the seventeenth and eighteenth centuries show the closest relationship to Chinese porcelain. As the latter was being imported in increasing quantities into Persia in the seventeenth century, its style gained the mastery over the indigenous earthenware exactly as it did in Europe. Nevertheless the *shapes* of the Persian wares for the most part kept their national character. Long-necked sherbet bottles, deep hemispherical rice-bowls, water-pipes (hookahs), spittoons, long-spouted jugs, etc., are regularly to be met with painted with decoration in blue in the Chinese style. Although many of these pieces are marked (characteristically enough often with quasi-Chinese characters), it has not hitherto been found possible to assign the various types to as many various places of origin. A French traveller, Chardin, who made a journey in Persia in the middle of the seventeenth century, has informed us that faïence in the Chinese style was at that time produced throughout the country, but that the best came from Shiraz, Meshed, Yezd, Zorende and Kirman (in the south of Persia). The semi-faïence of KIRMAN is the only one which is believed to have been identified. It is painted in cobalt-blue, red and olive-green. The red colour, which consists of finely ground

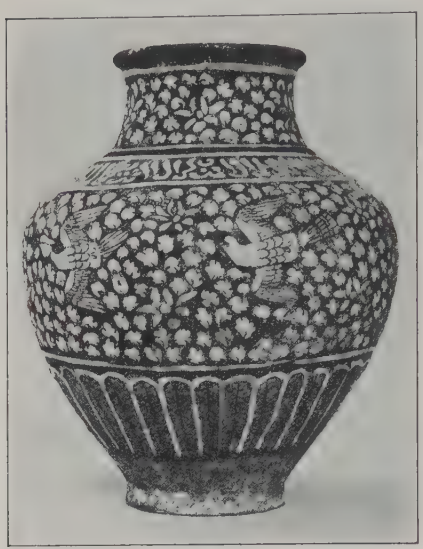


FIG. 62.—Jar with decoration reserved in white, partly in slight relief, on a grey and black ground. Sultanabad, 13th century. Kevorkian Collection, Paris.

bole, is the same as that which is characteristic of the Turkish semi-faïence. In the Kirman ware, as in the latter, the red is laid on in a thick layer under the glaze, but without being quite so fiery as the Turkish red. In addition to the three-coloured semi-faïence, there is blue-and-white ware from Kirman, but apart from a single well-known type it is difficult to distinguish this from the vast number of blue-and-white Persian wares of undetermined origin (Fig. 66), which, with their imitations of Chinese fabulous beasts, dragons, kylins, phœnixes, etc., their careful throwing, their relatively thin body, bluish glaze, and hardness of firing (resulting occasionally in a slight transparence in the body), call to mind the porcelain of China much more than do any European earthenwares whatsoever.

Fig. 63.—Jar with designs in relief and turquoise-blue glaze. Sultanabad, 13th century. Kaiser Friedrich Museum, Berlin.

Closely related to the last-named Persian faïences are certain *Caucasian* wares, namely plates and circular dishes (Fig. 67), often much crackled and decorated, in a somewhat disagreeable blue, in the middle with ornamental flowers or with cranes and other birds, on the broad rim with some kind of ingenious unbroken pattern. The latest attribution of them is to Kubacha and to the seventeenth century. It is still far from possible to undertake a definite classification for the Caucasian wares. Some attribute to Kubacha, some to Daghestan (a few authorities to Damascus) a group of round dishes with turquoise or apple-green glaze under which plants and ornamental patterns are painted in black. A group of tiles and dishes with transparent much-crackled glaze over a pale pink body, painted in somewhat washed-out colours, with a bust of a woman surrounded by flowers and ornament, is also regarded as coming from Daghestan (Fig. 68). Turkestan or, if the term is preferred, Central Asia, is all but a terra incognita as far as pottery is concerned. In modern times there has been in this region a not altogether unimportant development of pottery, which may be assumed to be based upon old local traditions. Up to the present our knowledge of old Turkestan pottery is confined to certain tiles and friezes of about 1400 from Bokhara and Samarkand; but side by side with architectural ceramics

there was, of course, also a production of pottery vessels in the ancient cities of Central Asia, even if there is no longer reliable evidence to prove it.

The pottery of Turkey gives in the mass, from the point of

Fig. 64.—Lustred long-necked bottles. Persia, 16th–17th century. In French private possession.

view both of colour and of the decorative motives chosen, a wholly different impression from the semi-faïence of Persia; for its colour effect it depends chiefly upon the large part played in the great majority of Turkish wares by the *red pigment* used, whilst in Persian wares this colour first makes its appearance in the late ware from Kirman. The difference between the wares of the two countries arises, secondly, from the restriction in the choice of motives that followed from the derivation of Turkish pottery from regions inhabited predominantly by Sunnite and therefore iconoclastic adherents of Islam. Yet this limitation in the choice of motives led to anything but poverty. With its imposing scheme of ornament and its wealth of rich, beautiful colours, Turkish pottery is the most splendid the world has seen.

Fig. 65.—Bowl of "Gombroon ware" with perforations filled in with glaze and slight painting in black. Persia, about 1700–1750. Metropolitan Museum, New York.

The typical scheme of decoration in the Turkish wares is generally so simple in its composition that it has been found possible

to divide its chief elements into three groups only. First and foremost amongst these elements come *flowers*, amongst which those of commonest occurrence are tulips, pinks, roses with their buds, and lastly the wild hyacinth, with its stem of sparsely-set blossoms.

Fig. 66.—Dish with decoration painted in blue under Chinese influence. Persia, 17th century.

True to nature as they are in their colours, the effect of these flowers is to a certain degree fresh and naturalistic; they are nevertheless highly stylised, being treated in a purely decorative manner without relief within black outlines, without any attempt to produce plastic, still less perspective, effects. In large pieces and in tilework compositions (Fig. 69) we find these representations of actual blossoms set amongst flowers of a purely ornamental nature without any shock to the eye or the intelligence, the conventional flowers in such combinations being often used as a coloured ground on which other flowers are reserved; on the deep round dishes or plates in which Turkish pottery is so particularly rich, the flowers are often rendered as growing in a fan-like tuft from a single point in the

Fig. 67.—Five blue-and-white dishes. Caucasus (Kubacha?), 17th century. Kunstindustrimuseum, Copenhagen.

circumference of the bottom of the piece. In other cases, they cover the surface with the great, beautiful curves of their stems. In tilework panels the flowers generally spring from a vase, spreading out over the individual tiles (which are always square, never star- or cross-shaped), each one of which apart bears its fortuitous share

of the whole decorative composition. A small section by itself is formed by the rarer and peculiarly lovely plates in which the flowers are laid against a background of scale-pattern in blue and green. A background of plain greyish-blue or salmon-red will also sometimes occur. Yet the rule is for the flowers, with their clean colours, to stand out against the clean white ground of the ware.

Fig. 68.—Dish with bust of a woman and flowers. Daghestan, 16th–17th century. Metropolitan Museum, New York.

In addition to the ornamental flowers which in the form we have indicated are markedly Turkish and unknown in Persian pottery, we find in the decoration of Turkish semi-faïence the Persian *scrolled stems*, with their long, feathery and serrated leaves, and the large Persian palmettes, of which the natural prototype was perhaps the thistle. The third element which occurs is the abstract *arabesque*, which is seldom found alone, but is generally subordinate to the two other elements and serves to fill the empty spaces between them. Living creatures are not wholly excluded from the world of these wares. They include lions, leopards, antelopes, deer, hares, horses and finally human figures with long garments and turbans on their heads. There are also dishes (though not very beautiful ones) with barques, galleys and other sailing-ships. But all such motives are relatively rare. The typical decoration of Turkish pottery consists of plant ornament in a thousand different modes.

As regards the colours, the red is, as has been said, the characteristic feature of these wares. As in the earlier Kirman wares, the red of Turkish pottery is made from ground bole, laid on in a thick layer; it perceptibly heightens the surface in the places in which it is applied, and remains absolutely fast under the glaze without the tendency of the other pigments to run with it. Amongst these other colours a strong cobalt-blue and a juicy copper-green predominate. On the finest pieces gilding was occasionally used as a final means of obtaining the splendour aimed at.

Equipped with this splendour of colour and having at its command a fantasy which was inexhaustible when it was a question of filling a flat surface in a decorative manner, Turkish semi-faïence found a boundless arena in the linings of tilework with which, in a multitude of mosques in Constantinople and the Nearest East, walls and columns are covered, reaching from the floor as high as the vaults and even to their surface. Amongst other examples attributable to the finest period of this tilework art, the sixteenth and seventeenth centuries, are the mosques of Rustam Pasha, Muhammed Pasha and

Piali Pasha (Fig. 70) at Constantinople, the Selim mosque of Sinan at Adrianople (about 1570), the "Tile Mosque" at Scutari, the "Turbe" of the Muradiyeh at Brusa and the Mosque of the Senariyeh at Damascus; at Cairo also the art has left one of its richest monuments in the seventeenth-century lining of the

FIG. 69.—So-called "Rhodian" (Turkish) tilework. Constantinople, 16th century.

FIG. 70.—Tile-panel from the mosque of Piali Pasha, Constantinople (1573). Schlossmuseum, Berlin.

Aksunkor mosque, built in the fourteenth century. In many places the tiles seem to have been imported. Thus, for example, as late as the beginning of the seventeenth century tiles were brought for the Ahmediyeh mosque at Constantinople from Nicæa in Asia Minor. In many places, however, to judge from all the evidence, the tiles agree so exactly with the style of the building they adorn, not to mention the precision with which they fit the architectural members for which they are intended, that it is impossible to think of them as exported from a far distance, to say nothing of one single place of origin. In spite of this fact, the

entire production was for long regarded as Persian; nor was the truth any more nearly approached when, in the 'sixties of the last century, confidence began to be placed in a new but quite loosely founded theory which pretended that all Turkish tilework and all the pottery of the same or similar colour characteristics came from

FIGS. 71, 72.—So-called "Rhodian ware" dishes. Turkey, 16th–17th century. Musée de Cluny, Paris.

Lindos in the island of RHODES, and was due to Persian potters taken prisoner in the fourteenth century (!) by the French Knights of St. John of Jerusalem. The theory arose at the Musée de Cluny in Paris, which inherited from an old private collection in Rhodes a series of dishes (Figs. 71–75) which stand alone in extent and richness; amongst these dishes is one on which is represented a man with a scroll inscribed with the entreaties and lamentations of the prisoner Ibrahim. Upon this figure and this inscribed scroll, in conjunction with the provenance of the collection, was based the "Rhodes" theory; this was further supported by the assumption that the existence in that island of a water of exceptional purity contributed to the flourishing industry, which was supposed to have come to an end with the expulsion of the Knights of St. John in 1522 after the Turkish Conquest.

The Rhodes theory is contradicted first by the circumstance that, so far as is known, not a single one of the presumed Rhodian tiles has been found in the island; once it has been granted that the tiles and the corresponding pottery must have originated in one and the same place, it is as good as established that the place of origin of the latter cannot have been Rhodes. An argument, moreover, against the theory of captive Persians as authors of the pottery is the character of the ware, in which, although it is true scrolled stems and arabesques enter as Persian elements, the flowers are a new feature. The Persian pottery of the sixteenth and seventeenth centuries is also, of course, rich in floral motives, which, as is well known, play a great part in the Persian carpets

of the period. But neither in Persian textiles nor on pottery do we find the flowers most typical of "Rhodian" ware—tulips, pinks and hyacinths. On the other hand, one meets with them frequently in Turkish carpets, particularly in the borders surrounding those from Anatolia. This observation is in agreement with

FIGS. 73, 74.—So-called "Rhodian ware" dishes. Turkey, 16th–17th century. Musée de Cluny, Paris.

the fact that it was the Turks who, in the middle of the sixteenth century, brought the tulip to Europe, whilst the pink and the hyacinth, which they brought from Turkestan, were favourite flowers in their gardens. Lastly, the date associated with the legend of the Rhodian wares is enough in itself to stamp it as nothing more than a legend. Their whole style is such that they could not possibly belong to the fourteenth century, scarcely even to the beginning of the sixteenth century, when the Knights of St. John were still inhabitants of the island. If there had been any production in Rhodes of pottery of the kind in question, so far from coming to an end with the Turkish conquest, it must have begun about that time. A few pieces of the pottery, amongst them a celebrated mosque-lamp from Jerusalem [13] (now in the British Museum), can be dated from their inscriptions, others with the help of their European mounts; from these indications, as well as from their style, it can be ascertained that the prime of this group of wares coincides with the prime of the Osman power under the Sultan Suleiman the Great, that is, from 1520 to 1566. During the whole of the seventeenth century it appears to have reached a high artistic level, to meet with a swift decline in the century following.

In the pottery group dishes and plates are in an absolute majority. Fine collections of them are to be found in the Victoria and Albert and British Museums; there is a choice collection at Nuremberg and a few pieces in many places, amongst others Stockholm, Copenhagen, and Christiania. But one must visit the Musée de Cluny in Paris, with its 500 odd specimens, in

order to get a just idea as well of the general effect of these wares as of the overwhelming variety noticeable in the individual pieces in spite of all they have in common. Amongst the common characteristics is the practically constant treatment of the rim; in virtually all examples this is decorated independently of the bottom with ornaments, of which the most typical are a few small spirals reserved on a black ground in compartments of a curiously fanciful and conventional shape. By comparison with the dishes and plates, the bowls, bottles, jars, jugs, and mugs (the last-named with a peculiar square handle) which belong to the group may almost be called rare.

FIG. 75.—So-called "Rhodian ware" dish. Turkey, 16th century. Musée de Cluny, Paris.

With hardly more than one single exception it has been sought in vain to assign to the cities which might be taken into consideration (Constantinople and Adrianople, also Scutari, Nicæa, Angora and Brusa) the various sub-sections of this large and important group of wares. It has been considered possible, on the other hand, to separate a special group of *Syrian* wares from those formerly called "Rhodian." There exists, that is to say, a small number of pieces, mostly dishes (Fig. 76), from which the Turkish red pigment is omitted and replaced by manganese-violet, in cases where the decoration does not consist exclusively—apart from the black outlines—of green and the two oft-mentioned kinds of blue. Tiles with the same colours (likewise without red) are common in DAMASCUS, agreeing in style with the corresponding pottery in the traces of both Persian and Chinese influence in their scrolled stems and flowers; for this reason the whole group has been dubbed—perhaps somewhat light-heartedly, but in any case conveniently—"Damascus ware." Unfortunately, not one of the pieces hitherto known belonging to this group has an inscription, to say nothing of a date.[14] But their high artistic quality sets beyond doubt the fact that they belong to the best period, the sixteenth century. As the red pigment is omitted in them they show a simpler colour scheme than the typical Turkish wares. They almost surpass the latter, with their larger and stronger flowers and their more simple scheme of decoration. Their more majestic character results partly from the fact that on the dishes the decorative composition generally extends over the rim, instead of the separate treatment which is the rule on the so-called "Rhodian wares." The Damascus dishes are justly reckoned as constituting one of the highest points reached in Oriental pottery. The corresponding tiles are admittedly some-

what inferior to the dishes; they have not the firmness of design nor the depth of colour of the latter. Yet this circumstance gives no reasonable explanation of the vast difference in value between tiles and dishes. Whilst a private collector in Paris before the war acquainted with the international market was aware that a Damascus dish in his possession was worth its 40,000 or 50,000 francs, it was possible in the same place to buy beautiful tiles from Damascus, with motives exactly like those of the dishes but more rapidly executed, for 100 or 200 francs. There are also Damascus tiles which have practically no relationship with the dishes. Amongst these are certain small hexagonal tiles with a green glaze and a border and symmetrically arranged arabesques in black; also turquoise-blue glazed tiles, likewise painted with arabesques in black. The latter type, represented in the Victoria and Albert Museum, in the Sarre Collection at the Kaiser Friedrich Museum in Berlin and in the extensive collection of Oriental faïence in the Kunstindustrimuseum at Copenhagen, belong, with the harmony and unison of their blue and black colouring and their rhythmic design of arabesques, to the most attractive tokens of Oriental taste.

FIG. 76.—Dish from Damascus. 16th century. Koechlin Collection, Paris.

The *Anatolian* wares of the sixteenth and seventeenth centuries, presumed with probability to have been made chiefly at KUTAHIA, are generally spoken of as the last products of Oriental pottery. They comprise bowls, dishes, vases, jugs (Fig. 77) and a few mosque-lamps of a pale yellowish clay, decorated either in blue of two kinds on a white ground, or with reserved designs in white on a blue ground, or else in an entirely different manner, namely, with slender, closely coiled spirals bearing small leaves. An interesting appendix to the Turkish pottery is formed by the imitations of "Rhodian" ware made in the seventeenth century at CANDIANA near Padua; in spite of its lack of the proper red pigment (which the Italians did not achieve) * and the excessive

* A piece sometimes supposed to be Italian, with the red colour and on the whole completely "Rhodian" in style, though harder in material than much of the Turkish semi-faïence, came to light a few years ago. This is a bowl sold as lot 373 in the Lanna sale in Berlin in 1908. It bears a mark resembling that of Caffaggiolo, but at the same time shows the clearest traces of being the work of a Turkish potter. This interesting piece was acquired at the price of 3,700 marks for the collection of Monsieur Kelekian of Paris.[15]

Present-day imitations of Turkish faïence are readily recognisable from being made

looseness of its painting (the blue and green having often run in the firing), Candiana ware has always rather more merit than the slavish modern imitations, of which naturally there is no lack. Another appendix to Near Eastern pottery must be left to future students to deal with. This is *Persian porcelain*[16]—not the imitations in more or less porcellanous earthenware already discussed, but actually a true hard porcelain similar to that of China. It has been handed down in history that Shah Abbas caused a colony of Chinese potters to settle at Ispahan. The existence of Persian porcelain in the seventeenth and eighteenth centuries has been further confirmed by French missionaries and travellers. Up to the present, however, but few pieces are known of true porcelain under Chinese influence, but with a sufficiently Persian type of decoration to admit of their being taken for undoubtedly Persian productions. But more examples of this class of porcelain can hardly fail to come to light, in which case they will certainly add an important last chapter to the history of Oriental pottery.

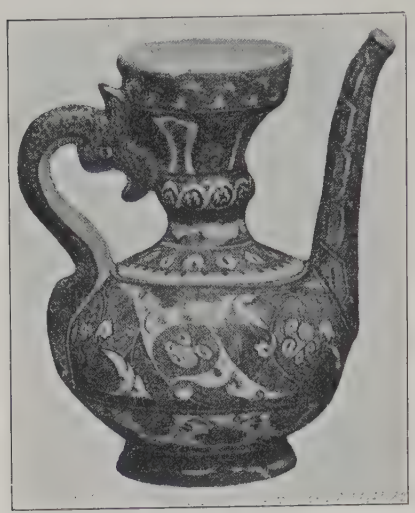


FIG. 77.—Blue-and-white ewer. Kutahia, Anatolia, dated 1510. Godman Collection.

We should perhaps say "a last chapter but one." For as the very last we ought to regard that in which the *Moors* make their appearance, the scene for which was laid in southern and eastern SPAIN.

This country was early overrun by the Mohammedan races. At the beginning of the eighth century it was already in the hands of the Arabs. Under the caliphate of the Ommiads at Cordova Arab culture and art reached their prime, which lasted until, in the eleventh and twelfth centuries, the dominion was wrested from them by the North African Moors under the Almoravids. In the twelfth century, under the Almohads, this dominion passed into the hands of other Moorish tribes, and in the course of this struggle between the Oriental peoples their power of resistance was in turn weakened as against the Christian population of the country to such a degree that from the middle of the thirteenth

in the European manner of ordinary clay with a tin enamel. Nevertheless, they may be deceptive. The characteristics adduced, moreover, are not infallible, as imitations are occasionally seen in which the true Turkish technique has been followed. An Oriental factory exhibited imitations of this class at the Paris Exhibition in 1900.

century their only possession in Spain was the Emirate of Granada in Andalusia. Here the Nasrids held sway until the end of the fifteenth century, and under their rule there was, as is well known, a second blossoming of the art of the Arabs and Moors, which had its richest and fairest expression in the Alhambra. Even after the fall of Granada in 1492 the struggle continued to rage between the Christians in Spain and the Moors who had stayed behind in the country. In 1566 the latter were forbidden to use their language, their writing, their dress or their style of decoration. At last in 1610 the last remnant of the unhappy people, by temperament the most intelligent and artistic section of the population of Spain, were for ever driven from the continent of Europe.

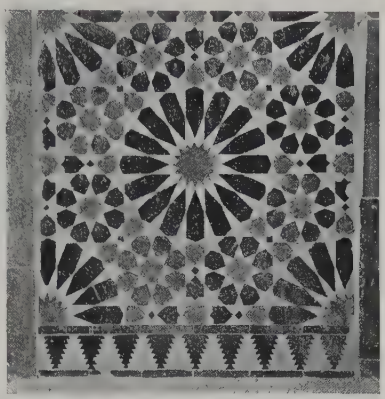


Fig. 78.—*Azulejos* arranged to form a mosaic, from the Alhambra. 14th century.

This struggle, continued for centuries between the cultures of Islam and Christianity, is clearly reflected in contemporary pottery, which falls into two groups, belonging to two periods. The first of these groups consists of the so-called *Hispano-Moresque* lustred wares, the second of tiles, produced in vast quantities and called in Spanish *rajolas*, or *azulejos*.* Both of these two groups may be divided as belonging to two periods, distinguishable by their style, which is purely Oriental in the earlier period, whilst in the later it is blended with motives from the Italian Renaissance style or an almost direct transplantation of it.

First as regards the *tiles:* in Moorish Spain—as in the East itself—they were closely bound up with architecture. So universal was their use in certain parts of the country that the words "*non ava casa azulejos*" † were used in Castille to mean that a man was a poor devil. In Spain, nevertheless, tiles were, as a rule, used only to cover the lowest part of the walls. As regards form and technique also, the tiles of Spain were peculiar. The oldest known, those from the Alhambra (Fig. 78), are small rectilinear monochrome tiles, intended to be set together in friezes or panels of mosaic-like, geometrical patterns in white, greyish-blue, green,

* The Spanish word *azulejo* is derived from *azul* (= blue), and may perhaps indicate that the earliest tiles on Spanish soil were monochrome blue. The Spaniards make a distinction between *azulejos* and *aliceres*, using the former word of tiles which themselves bear a pattern, the latter of tiles used to build up patterns (*alicatados*). In Arabic the word *almafassas* is used with both designations.

† "His house has no tiles."

brown and black. Their shape was given to them either by moulding before firing or by sawing after it. In the fifteenth century a more convenient method of procedure was adopted, allowing also of richer decoration. It consisted in the fashioning, by means of moulds, of square slabs with geometrical patterns continued from one tile to another. The moulds, made of metal or wood, had the outlines of the design in slight relief upon them, producing sunk lines when impressed on the surface of the tile; after a first firing of the tile these slightly sunk lines were painted over with manganese mixed with a greasy medium, forming compartments in which were applied various coloured glaze-pigments. The dry manganese lines prevented the glaze-colours from running into one another in the final firing. Tiles of this kind (called in Spanish *de cuerda seca*,[17] Fig. 79), were in use from the fifteenth to the middle of the sixteenth century, about which time they were superseded by tiles of a still simpler technique; this consisted in the moulding in countersunk relief of the entire pattern of the tile, the shallow depressions being afterwards filled with glazes of various colours. Tiles of this kind (called in Spanish *de cuenca*, Fig. 80) were in use during the greater part of the sixteenth century and throughout the seventeenth century. In the oldest of them the style is still of the Moresque mosaic type, in the later it is that of the Renaissance, with its scrolled stems and foliage, palmettes and flowers. The centres for this production of tiles were Seville and its pottery-making suburb Triana, and Toledo.

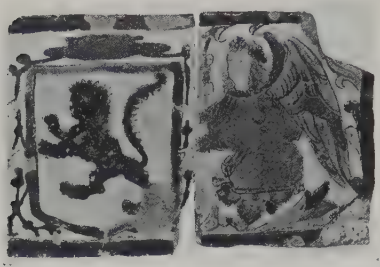


Fig. 79.—*Azulejos* of *cuerda seca* type. From a church in Seville, early 16th century. Victoria and Albert Museum.

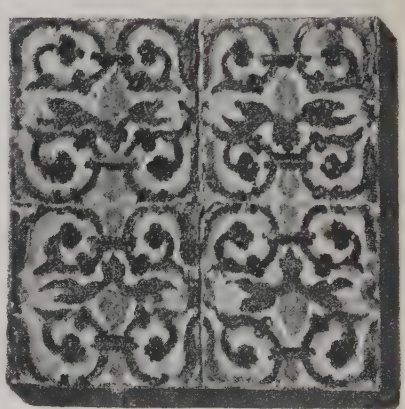


Fig. 80.—*Azulejos* of *cuenca* type. Seville, 16th century.

These typical kinds of *azulejos*, with their mechanically-executed and constantly-repeated patterns, are still easy to find and frequently brought away by tourists in Spain. Rarer and more interesting are the *terra-cotta* tiles, often of considerable size, which the Moors used for inlaying in the coffers of their ceilings; they are decorated in unfired or only slightly fired brown and black with occasionally a little red—in one instance in relief also—with running

monsters, fishes, heraldic eagles (Fig. 81) and lions. The painting is carried out with a swift-moving vigorous brush and shows in the best examples true artistic power. Hitherto these tiles have been found for the most part at Barcelona and elsewhere in Aragon; they may be attributed to the fourteenth and fifteenth centuries. Somewhat less old, although still belonging to the fifteenth century, are a group of tiles from Valencia, decorated exclusively in blue with simple Gothic ornament and heraldry. They are for the most part square (often made to be set lozenge-wise), occasionally also of oblong hexagonal form (Fig. 82), four such tiles set together about a square tile placed lozenge-fashion in the middle forming an octagon. They are decorated on neither the *cuerda seca* nor the *cuenca* principle, but painted exactly like fifteenth-century Italian tiles. The hexagonal tiles seem to have been intended for pavement tiles, like the early Italian ones, and agree in form with the best-known of these, the floor-tiles from the Caracciolo Chapel in the church of San Giovanni a Carbonara at Naples: they may therefore be taken as forerunners of the later Spanish tiles in the pure, or almost pure, Italian style which on Spanish soil drove out the Gothic style about the time of the final expulsion of the Moors.

Fig. 81.—Terra-cotta tile painted in brown, black and red. Aragon, 14th–15th century. Kunstindustrimuseum Copenhagen.

Fig. 82.—Tile painted in blue. Valencia, 15th century.

The celebrated altar recess in the chapel of the Alcazar at Seville, signed *Niculoso Francesco Italiano me fecit*, is a proof that the Italian Renaissance style was already in favour in the Iberian Peninsula a century earlier; Niculoso was a Pisan artist who put the date 1503 on another of his works, a tomb in the church of Santa Anna at Triana. Nevertheless, it was only in the second half of the sixteenth century that Spanish faïence after the Italian style began to flourish in a wildly luxuriant manner of its own. Amongst the many places in which tiles of this kind were produced were some in *Portugal* also, of which the speciality seems to have been complete wall-coverings with religious, allegorical or profane

pictures, crowded with figures, in faïence tiles (in Portuguese *azorechos*). Nevertheless, Spain is better known for its share in the copious output of tiles. From the end of the sixteenth century onwards the leading position in the industry passed to Talavera de la Reyna, the name of which town was for long used to designate all earthenware carried out in the new painting technique of Italian derivation. From this place came the great quantities of plates, dishes, bowls, square inkstands and triangular salt-cellars recently much in favour with Northern collectors, whose taste for the robust seems to be satisfied with their rather barbaric and summary manner of painting and their colours—yellow, blue, green and purple—which have often run in the firing. The supremacy of Talavera, disputed in the seventeenth century by the neighbouring town of Puente del Arzobispo, lasted till about 1720, when it passed to Alcora, in the province of Valencia. We shall have occasion to discuss the earthenware of Alcora in connection with our account of the related wares of Moustiers. We must now retrace our steps to the East in order to set in the foreground of our history, as they deserve, the lustred *Hispano-Moresque wares*.

Fig. 83.—Colossal lustred tile. Malaga, beginning of 15th century. Instituto de Valencia de Don Juan, Madrid.

As we have seen, lustred pottery was probably a discovery of Western Asia in Islamitic times. By the doctrine of Mohammed, vessels of gold and silver were the reward of the blessed, and those who took this reward in advance upon earth did not go to Paradise. It was undoubtedly intended that the earthenwares with metallic sheen should serve as a substitute for the forbidden precious metals, which explain their early and wide distribution. Lustred ware was in use in the twelfth century throughout the Moslem world, and known at least as a rarity in Europe. In Italian and French buildings of the Romanesque period Oriental lustred dishes or plaques are found let into the walls as decoration.

Those most competent to judge (as, for instance, Dr. Friedrich Sarre) are inclined to refer the discovery of lustre to Mesopotamia, and to believe that as early as the ninth and tenth centuries it had spread thence eastwards to Persia and westwards to North Africa

and Spain.[18] Whatever the facts of the case may be, in the middle of the twelfth century we have the Arabic geographer El Idrisi to witness that at that time lustred faïence was being made at Calatayud in Aragon; in the following century we have reports of its production also in Andalusia, the seaport of which province, Malaga, is mentioned as a place, not only of export, but also of manufacture of "gilded earthenware." Lastly, in 1499 Manises near Valencia is recorded as a centre of it, and in this place the manufacture has been carried on—in a terrible state of decadence, it is true—till the present day.

Fig. 84.—The so-called "Alhambra vase." Malaga, 14th century. In the Alhambra, Granada.

In spite of written evidence of the early production of lustred ware in Spain, not a single specimen of this kind is known that dates back beyond the middle of the twelfth century; pieces dated with certainty even of this period are of the utmost rarity. Amongst such pieces has long been counted a tile about 3 feet high, of rectangular form, one of the largest and most imposing works of its class (Fig. 83). The middle of it is filled with arabesques ending in animals' heads and crossed in all directions by stems with vine-leaves and flowers; at several points in this design are inserted the arms of Granada. The border consists of a frieze of inscription with, six times repeated, the words: "Victory be with our lord the Sultan Abu Yusuf Hajjaj, who helpeth to victory the religion of God." From this inscription, combined with the arms of Granada, we might conclude that there must be some connection between the tile and Abu Yusuf Hajjaj, who embellished the Alhambra (1333–1354), but Dr. Sarre has pointed out—certainly with reason—that the highly developed style makes unlikely so early an origin. According to his interpretation, the inscription refers, not to Yusuf I., but to Yusuf II., who likewise bore the name of Abu Yusuf Hajjaj. He reigned from 1408 till 1417, and the style of the tile undeniably agrees better with this period than with pieces that can be said with certainty to belong to the middle of the fourteenth century.

Amongst these pieces is one of the immortal works of ancient craftsmanship. This is the *Alhambra Vase* (Fig. 84). According

to tradition it came to light—filled with gold pieces—in the sixteenth century in a vault under the Comares tower at Granada. In 1764 we find in a description of this tower mention of two vases which were then, together with a few fragments of a third, placed upon the terrace in front of the palace. One of these two vases is stated to have been broken to pieces in 1820, but is known from an illustration of 1785. From that time forward a propitious destiny seems absolutely to have provided for the preservation of the more beautiful of the two till our own time. Yet not unscathed, for, apart from minor injuries, it lacks one of its two wing-shaped handles. It is to be hoped that it is secure against further damage now that it has been given a place in a room fitted out as a museum beside the Court of Lions.

Fig. 85.—Vase in style of the "Alhambra vase." Malaga, 14th century. Hermitage, St. Petersburg.

The "Alhambra Vase" (*al jarro de la Alhambra*), as it is still called, although now it no more stands alone as the unique object which it was long supposed to be, is similar in shape to the Ancient Greek *pithos ;* it also resembles in this respect the Spanish *tinajas*, of somewhat stouter build—the great water-coolers of terra-cotta or green-glazed earthenware of which a few entire examples (now in the museums of Cordoba, Seville and Madrid, the Louvre, the Victoria and Albert Museum, and the Kunstindustrimuseum at Copenhagen), as well as a quantity of fragments, have been found in Andalusia and the province of Toledo. But whereas these vessels, destined for a practical purpose, are decorated only with horizontal bands of impressed ornaments or inscriptions, the Alhambra Vase, being intended to hold its own in the richly adorned rooms of the ancient palace of the Moors, is copiously decorated. The motives comprise formal ornaments, arabesques, inscriptions and, amidst all these, a pair of stylised antelopes, all painted in the golden lustre pigment with here and there a touch of blue.

As already hinted, this vase does not stand alone, as was long believed. There was a second, now in the Hermitage at St. Petersburg, in the possession of the Spanish painter Fortuny (Fig. 85); it is decorated with horizontal bands, of which the

midmost bears an inscription in large Cufic characters running round the vase, whilst the remainder are fitted with ornamental motives. A third example, belonging to the museum at Palermo, shows a quite similar division of surface into bands, which are, however, decorated in somewhat different style. A fourth example (Fig. 86) has travelled to the North, and is now in the Nationalmuseum at Stockholm; till 1866 it was in the castle of Drottningholm, presumably as part of the inheritance of Queen Louisa Ulrika of Sweden. This specimen lacks one of its two handles, for which a superb mounting with a figure of a dragon in bronze was substituted in the middle of the eighteenth century; here the broad belt of inscription has dwindled to a narrow band with Cufic script decoratively treated, whilst a second range of inscription in Nashki characters on the upper part of the body is almost hidden by a wreath of leaves in bronze attached to the dragon and laid round the neck of the vase. A fifth vase of the type belongs to the Museo Arqueologico Nacional at Madrid. A sixth was found not many years ago in the hands of the dealer Simonetti of Rome. A seventh—without neck and handles—belonged, like the second, to Fortuny, but since the sale of his effects has disappeared and is now known only from the description in the sale catalogue. There are, in addition, several fragments, such as a lower portion in the Museo Provincial at Granada, and an upper part, without neck and handles, in the Schlossmuseum in Berlin. The latter, like the Alhambra Vase and the upper part of a vase in New York, is decorated in blue as well as lustre.[19]

Fig. 86.—Vase in style of the "Alhambra vase." Malaga, 14th century. Nationalmuseum, Stockholm.

A few other works are related in style to these vases, and, like them, may be assumed to be attributable to the middle of the fourteenth century. The most considerable is a section of wall-lining in a one-time country seat in Granada, Cuarto Real di San Domingo; the most inconsiderable, and yet for the student the most interesting, is a little bowl in the Sarre Collection in Berlin (Fig. 87). A mark inscribed under the bottom of this bowl, which both in design and in the tone of its lustre unmistakably

calls to mind the Alhambra Vase, has been construed unanimously by Orientalists as meaning "Malaga"; from this it is thought that support so long lacking has been obtained for the supposition that MALAGA is the place of origin of the Alhambra Vase and all its high-born kindred.

FIG. 87.—Front and back of a lustred bowl, inscribed under the base "Malaga." Sarre Collection, Berlin.

In the year 1487 Malaga passed into the possession of the Christians, and probably the character of its pottery changed at the same time. Yet there is no certainty on this point. From ancient accounts of the city we gather only that *obra dorada* was still being produced there as late as the sixteenth century. To judge from all the evidence, however, in the fifteenth and sixteenth centuries the chief seat of the manufacture was VALENCIA. Later MANISES, in the immediate neighbourhood of Valencia, is mentioned as its real centre.

Attempts have been made to assign to one or other of these two places the various types of Hispano-Moresque faïence—in vain, however. As yet it is not feasible to classify them by their place of origin; it can only be done approximately by period. Two pieces (both in the Victoria and Albert Museum) bear dates, 1611 and 1639; a factory mark on a third, known only from books of marks, has the date 1610. It may be said in general that the oldest pieces are those in markedly Moorish style (Fig. 88) or with the traditional animal and plant motives of that style, for example, the antelope (Fig. 89) and the cypress. A less trustworthy indication of date is the style of the characters used for the inscriptions common upon the dishes; at an early date naturally the Moors worked for the indigenous inhabitants of the country they lived in and therefore employed the Gothic script. In another manner, nevertheless, the inscriptions may give evidence as to the approximate age of the pieces. There are instances—though rare ones—of Spanish inscriptions, and when these are

misspelt, it is likely that they are the work of Moorish craftsmen who did not understand what they were writing. Pieces with inscriptions which are recognised by Arabic scholars as faulty renderings of Arabic phrases or proverbs may be assumed to be of later date. Such inscriptions were used by Hispanicised Moorish or indigenous Spanish craftsmen for the sake of their decorative effect.[20] The pieces of which the date can be fixed with the greatest certainty are those decorated with identifiable coats-of-arms or those which, though not so decorated, are exactly similar in style. An old painting establishes the correctness of a dating hitherto based only on surmise, that of a peculiarly beautiful and valued type, the cylindrical drug-vases with blue and lustred foliage (Plate I). A piece of this kind (Fig. 90) is depicted in the foreground of the celebrated Portinari altar-piece by Hugo van der Goes (at Florence), and as this picture can be dated between 1474 and 1477, it is thereby established that the type mentioned was in use at that period. As regards all the vast remainder of pieces, one is obliged to draw conclusions as to their date from the character and quality of their decoration. It has been believed that up to a certain point we have a criterion in the colouring. It has been thought that the blue colour went out altogether about the year 1500, and that all the wares in which it is absent are to be set down to a later time. This is not, however, the case: the blue colour may be found on pieces which by their style must belong to the latter half of the sixteenth or the beginning of the seventeenth century, whilst, on the other hand, it is wanting on much older pieces. Another point is that with the seventeenth century the Hispano-Moresque wares lost their beauty and the splendour of their lustre at the same time with the last traces of Moorish character in their style. It seems as if the Moors, when they were driven out, took with them the secret of their golden lustre, for the lustred faïence of the second half of the seventeenth and of the eighteenth

Fig. 88.—Hispano-Moresque dish, lustred and painted in blue. Valencia, 15th century. Musée Céramique, Sèvres.

Fig. 89.—Hispano-Moresque lustred dish. Valencia, 15th century. British Museum.

century is not golden, but copper-red in hue, and often more striking than truly pleasing to the eye.

The shapes of Hispano-Moresque ware degenerated at the same time as their colours. From the shapes also we can draw conclusions as to the age of the specimens. The long-necked vases with two or four handles are late productions, like the baluster-shaped jars and small barrel-shaped pots. The same is true of a small more or less unique series of pieces altogether more quaint than beautiful, such as a tall jug in the Sèvres Museum, another with disproportionately long spout in the Louvre, and a flower-vase in the same museum in the form of a fortress. The old shapes were few and quite simple. Nor are many variations presented by the deep or shallow dishes which form by far the largest group remaining to us of Hispano-Moresque ware. Some of them are smooth on the inside, whilst some—copied from metal dishes—are provided with a projecting boss in the middle or with ribs, generally radial, in relief (Fig. 91), gadroons or spiral embossments.

Fig. 90.—Hispano-Moresque *albarello*, painted in blue and lustred, introduced as flower-vase in the foreground of the "Portinari altarpiece" (1474–1477) by Hugo van der Goes. Museo Nazionale (Uffizi), Florence.

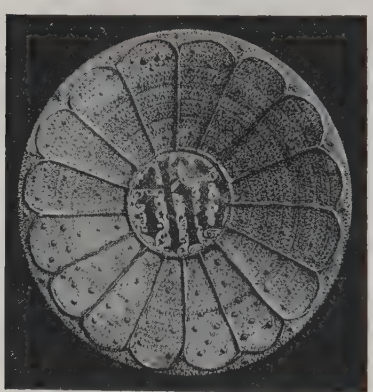


Fig. 91.—Hispano-Moresque lustred dish with ribs in relief. Valencia, 15th century. Musée de Cluny, Paris.

The drug-vase (Fig. 90), already mentioned, is as a type almost without variation. With its cylindrical shape, slightly contracted in the middle, its short foot and neck, it is of Oriental parentage; its prototype would seem to have been a section of bamboo cane, whence it is called in Italian *albarello*, that is, "a small tree." [21] Apart from these dishes and *albarelli* and a bowl with ears (*scudella ab orelles*), which often occurs, the remaining vessels of this classical period of Hispano-Moresque faïence (the fifteenth and sixteenth centuries) are extremely few in number. We find—with the utmost rarity—certain very large deep basins (*aljofaïnas*), conical vessels, also very large, with a diameter at the rim from two to three times as great as at the base, barrel-shaped vessels with a belt round the middle, crossed by

numerous vertical ribs in relief, vessels in the shape of a demi-john, with two handles, four-handled oviform jars and decorative vases on a high foot with almost globular body and heavy funnel-shaped neck flanked by a pair of great handles like elephants'

FIG. 92.—Hispano-Moresque lustred dish with Gothic trefoils and six-petalled flowers in blue. Valencia, 15th century. Louvre.

FIG. 93.—Hispano-Moresque lustred dish. Valencia, 15th century. Louvre.

FIG. 94.—Hispano-Moresque lustred dish. Valencia, 16th century. Musée de Cluny, Paris.

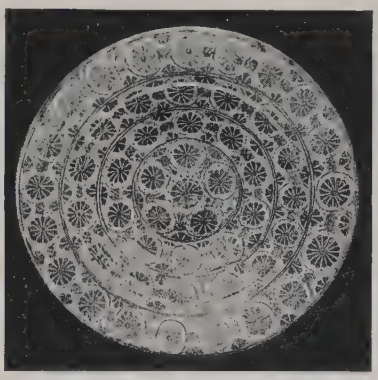


FIG. 95.—Hispano-Moresque lustred dish. Valencia, 16th century. Musée de Cluny, Paris.

ears extending downwards to the body. As regards the decoration of these objects, some authorities have laid it down as a rule that the oldest are those which show the most definite division into several members. But this rule does not hold good absolutely, for even in seventeenth-century specimens the decoration is often divided into clearly-marked panels, zones and stripes, whilst as regards the dishes of the fifteenth and sixteenth centuries, it is typical of many, and perhaps of most of them, precisely that they are *entirely covered with designs* in such a manner that at no point in the decoration is it possible to isolate an individual decorative

composition. In one of these over-all designs of the fifteenth century (a design with which we shall meet again shortly in the contemporary Florentine pottery) a Gothic trefoil in lustre colour alternates without a break with a six-petalled flower in blue (Fig. 92).

Figs. 96–104.—Typical back-decorations of Hispano-Moresque lustred dishes.

In another design (Fig. 93) the same colours alternate in a palmette leaf of one and the same shape. All the intervals between the leaves and flowers are in both cases densely filled with fine lustred spirals or other motives, forming a background for the main decoration; it is these subsidiary motives, even to a greater degree than the lustre-painted portions of the main design, that give the dishes their golden sheen. Later, as the Hispano-Moresque ware in the course of the sixteenth century became degraded to the level of mere journeyman's work, this more or less mechanically ornamented background came into prominence as an independent pattern. A line-motive of unknown origin particularly well adapted to this treatment has been described by likening it to the meshes of chain-mail.[22] Though the pieces with this pattern are not amongst the finest, they are often amongst the most brilliant of all in their lustre. In the small scale in which we are here

obliged to reproduce the Hispano-Moresque dishes it would be useless to illustrate the last-named type. We must confine ourselves to showing two sixteenth-century types with patterns of the larger order (Figs. 94, 95).

Hispano-Moresque ware is not amongst those works of art which are still abundant in the market. The later wares, nevertheless, with their excessively ruddy lustre, cannot be called either rare or costly. Even as late as the second Lanna sale in Berlin in 1911, in which things were not exactly to be had at ludicrous prices, small dishes with copper-red lustre of the seventeenth and eighteenth centuries were sold at from 80 to 100 marks. The same occasion was an opportunity of gauging the value of the large dishes of the fifteenth century (of excellent but not by any means of extraordinary quality). One of these fetched 5,800 marks, another 9,000 marks, two more 17,500 marks apiece. At Christie's, in London, a dish was sold in 1910 for 750 guineas, another in 1911 for about 410 guineas. In these circumstances, it is to be expected that forgers will try their hands at this class of work; in fact they have done so already, yet not with real success. In any case, they are not as yet successful with the fine gold lustre of the fifteenth century, and even if the copper-red which has long been purchasable gave better results, the style and method of painting in the imitations are marked by crudenesses which will not pass muster. Yet with the developments of chemistry at the disposal of potters of the present day, and the greater pretensions to understanding of style which the most recent forgers have learnt to attain, it will scarcely be difficult to make better imitations than those of the past. The latest prices fetched by the old Hispano-Moresque wares will be an inducement to devote all the needful time and patience to new attempts; as such attempts may make their appearance at any moment, caution is to be recommended even in this sphere, not otherwise regarded as absolutely dangerous for collectors. When dishes are in question, caution must be extended to include a serious examination of their *reverse side*. Old Hispano-Moresque dishes are virtually always decorated on the back with one or other of the more or less primitive schemes of decoration, of which a rapid impression may be gained from Figs. 96–104. From wide experience it is known that nothing is so hard for a forger to imitate meticulously and with a bad conscience as such primitive painting by the hands of craftsmen with long years of practice, who have perhaps painted a hundred times over the same motives.

III

THE MIDDLE AGES AND RENAISSANCE

1. ITALY

According to Vasari, tin-glaze or enamel ware was discovered or at least introduced into Italy by *Luca della Robbia*. If this had been true, we should have been obliged to bring into our survey the great Florentine sculptor and his famous family, although sculptures of the rank of those of the della Robbia seem to us to belong to a higher plane than even the most beautiful jars and dishes. But Vasari was not correctly informed with regard to the contributions of Luca della Robbia to the process of tin-enamelling. In reality they were confined to the ingenious use he made of the glazes in order to give to his works an increased fulness of form and a permanent freshness of colour.

It was, indeed, discovered in the very earliest days of the study that the introduction of tin-enamel into Italy went back much further in time than Vasari supposed. It was certainly recorded for all to read in the *Margarita preciosa* of Pietro del Bono, of 1330, that tin already at that time constituted an essential part of the glaze of the potters. But until lately no examples were known of Italian earthenware of the fourteenth century; consequently one may say in general that there was no means whatever of dispersing the gloom that shrouded the origin of the rich and beautiful art of *maiolica* of the Italian Renaissance.

At the time of the fall of the Roman Empire, black and red pottery was still being made. As to the forms of artistic pottery in the centuries that immediately followed, we as yet know nothing. On the other hand, a series of jugs, jars and other vessels of the seventh to ninth centuries dug up in the Forum in Rome provide us with a proof that lead glaze was at that time known to the Roman potters.

In these finds from the Forum, which are of a coarse red clay covered partly with a clear, colourless glaze, and partly with a green glaze, the shapes are still those of the late classical period. The decoration, of a primitive character, is either plastic (scales and bosses) or linear (scratched curves, etc.), or a combination of both kinds. How long this purely utilitarian class of ware lasted cannot for the present be decided. To judge from all appearances, its shapes survived quite unaltered, whilst its decoration seems to have changed its character for the first time in the fourteenth century, as a direct result of the use, then at last begun, of tin-enamel.

Tin-enamelled ware, faïence properly so termed, was called in Italian "maiolica," from the name of the island of Majorca, whence Valencian faïence was shipped to Pisa. Simultaneously

with the earliest true maiolica was made the so-called *mezza-maiolica* (" half maiolica "), that is, a red earthenware, with a coating of white slip or pipe-clay (*terra di Vicenza*, *terra di Siena*), and decoration partly scratched through the slip, partly painted under a transparent lead glaze. The oldest pieces of the kind are ascribed

Fig. 105.—*Sgraffito* ware dish. Italy, 15th century. Victoria and Albert Museum.

to the period about 1400, but the most typical pieces, showing the full use of the scratching-away technique, the so-called *sgraffito*, first appear in the middle of the fifteenth century, when tin-enamel had already been in use for more than 100 years. We may conclude from this that the *sgraffito*-technique (Figs. 105, 106) was found to possess a charm of its own. Nor is this unaccountable. For when the earthenware, already fired once, was dipped in the pipeclay slip and the decoration scratched through it, the natural colour of the clay stood out, throwing up the design as a result in a very pleasing manner; with the help of easily fusible colours with tendencies to run into one another, which were painted on the slip before the slip was lead-glazed and fired, effects resembling those of water-colour painting could be obtained in which grotesque fancies of a light and decorative nature often impress one by their bold and amusing character. The method was perhaps not so well suited to the highly artistic, complicated and detailed figure-compositions for which it began to be employed about the year 1500. At a later date it declined, to be used at last for cheap

peasant crockery of the kind which has been known in more recent times in almost all countries. But when it was at its height it enjoyed a great renown, and cast a glamour over the towns in which it was practised. One of these towns was La Fratta, another the neighbouring Città di Castello, between Gubbio and Arezzo, from which this type of ware was also named *alla Castellana*. But the method was followed in many other towns in Italy as well, such as Padua and Pavia. A masterpiece of the type is attributed to Padua—a large circular panel in the museum of that city, in which a master who signed himself *Nicoleti* has depicted the Madonna on a throne amongst saints. At Pavia, towards the end of the seventeenth century, a family of the name of *Cuzio* was working; in all about half a score of signed pieces by them, in monochrome brown- or green-glazed ware, are to be found in the Louvre, the Musée de Cluny and the Victoria and Albert Museum, and in certain museums in Northern Italy. Some large vases, marked with dates from 1718 to 1728, in the museum at Bologna, show that the technique was still to a certain extent in the hands of artists in the eighteenth century. Naturally, however, greater historical interest attaches only to the quite early pieces of the kind. They belong to the early history of maiolica, showing as they do that the lead-glaze competed in Italy with the tin-enamel in other forms than the elementary and common pottery before the tin-enamel reached its victorious goal.

Fig. 106. -*Sgraffito* ware bowl. Italy, 15th century. Louvre.

Nothing would in itself be more reasonable to assume than that Italy adopted the tin-enamel from the East. It might have happened in a hundred different ways. Yet there is much to suggest that the tin-enamel technique sprang up independently on Italian soil as an outgrowth from operations with lead-glaze. The stage of the lead-glaze technique indicated by the finds in the Forum at Rome was certainly followed by the customary succeeding stage –the use of a slip coating. In order to increase the whiteness of the slip, tin-ash was added to it, and if by chance too much of this was introduced into the pipe-clay of the slip, the discovery of tin-enamel came about, so to speak, of itself. In Italy, as in the East, both techniques were employed concurrently in the Middle Ages—in Italy often on one and the same piece, which does not happen in the East. Italian jugs, jars and pots of the fourteenth century with a tin-enamel on the outside and a lead-glaze on the inside have therefore rightly been taken as an indication that the

mediæval Italian maiolica craft was independent of the East. Moreover, the shapes of these same jugs, jars and pots also speak for such independence: for they were fashioned by European daily requirements, and were thus of a wholly different build from those of the East; nor do they ever include one of the most popular of Eastern shapes—the *albarello*, which first begins to appear in Italy after the year 1400.

Fig. 107.—Maiolica from Orvieto and Rome, 14th and 15th centuries. Kunstindustrimuseum, Copenhagen.

The fact that the vast majority of these tin-enamelled wares of the fourteenth century have been found at Orvieto, is certainly due only to the systematic manner in which excavations have been made in that place in the rubbish-pits of the ancient palaces; for pieces of the type (Fig. 107) have been brought to light also at Cortona, Siena, Rome, Perugia and at Faenza, and show, in spite of slight differences in motives of decoration, shape and quality (the finest being from Siena), a kinship in style which puts it beyond all doubt that they are all of the same period. They are the work of primitive potters without really artistic pretensions. They consist for the most part of bowls (*scodelle*) with or without ears, dishes and jugs; the jugs are either slender and almost devoid of spout, or wide-bellied and provided with a pronounced spout. As a rule they are of a reddish, hard-fired clay, rudely thrown and hastily decorated over a thin enamel without any sheen. We sometimes find rough plastic decoration in the form—often hardly

recognisable—of heads, heraldic shields or fruit. Usually, however, the decoration consists only of painting. The chief colours are copper-green and manganese-purple; in addition, a light blue and a yellow occur only occasionally. In the decoration line-ornament combines with shields, large Gothic letters and stylised figures of animals, either Gothic monsters or creatures showing Oriental influence; these latter the potters did not necessarily borrow from the East, but had nearer to hand in the contemporary silk fabrics of Lucca. A peculiarity in the manner of painting is the dislike it betrays for unbroken or broad washes of colour. Perhaps the potters could not succeed in getting such washes to lie evenly; perhaps they had no taste for the effects of them. However the case may be, the use of hatched, and particularly of cross-hatched grounds may be pointed out as one of the most obvious features of the whole class.

Fig. 108.—*Spurious* Orvieto jug.

These mediæval wares, with their simplicity and boldness, have something of the charm of all primitive art; they have, moreover, great historical interest as the incunabula of Italian maiolica of the Renaissance. In recent years not only museums, but also collectors have been at pains to secure representative examples of them. Before the war there was no longer any superfluity even of fragments and restored specimens in the hands of Italian dealers, and anything like complete specimens of the type had practically disappeared from their stock. But smart forgers have sought with all speed to make good even this quite recent deficiency, and with more than ordinary success. It requires a practised eye to distinguish between a genuine and a spurious Orvieto jug (Fig. 108). The best that can be said is that in the forged specimens the true sweep of the handle is just missed and the glaze is too smooth. Once again one must trust the instinct that one has (or has not!) to reject the false and choose the genuine.

We might have mentioned above yet another characteristic of fourteenth-century Italian maiolica—that the jugs and jars of the type are generally dipped in tin-enamel only up to two-thirds or four-fifths of their height; their remaining surface is covered with a yellow lead-glaze. The type, on the other hand, that immediately follows them is dipped very nearly as far as the foot, and tin-enamelled on the inside also. Yet there was still obviously economy in the use of the enamel, for the dishes of the fifteenth century continue, as a rule, to be lead-glazed on the back. In

addition to the earlier colours, cobalt-blue now makes its appearance, and soon after brown and ochre-yellow also supplemented the palette of the potters. The *pottery-painter* with artistic aspirations was on the point of developing from the potter. It is true that the *Arte de' Vascellari* continued to be occupied first and foremost in meeting daily needs; but with the advance of culture the demands of these began to rise. Amongst other changes from the middle of the fourteenth century onwards it became customary for the hospitals which had been established after the Plague to equip their pharmacies magnificently with the new wares, whereby they undoubtedly contributed powerfully to the artistic development of the latter. There now arise also, side by side with the useful articles, the first *show-pieces*, and at the same time the first appearance of signatures or *marks*, either factory marks or painters' marks, proves that the potters were beginning to be conscious of the merit of their works.

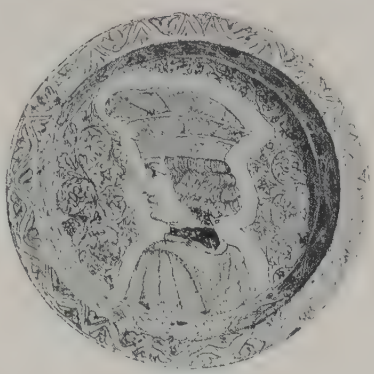


FIG. 109.—Dish painted in green. Florence, about 1420. Schloss-museum, Berlin.

At the point of transition from the Middle Ages to the dawn of the Renaissance, we find a very small group which might be called the *green Florentine group*.

Literary documents confirm the opinion, which we should be disposed *primâ facie* to believe, that Florence and the neighbouring places (amongst them Montelupo and Caffaggiolo) had developed a faïence industry as early as the thirteenth and fourteenth centuries. But it seems to have been early in the following century that the city first attained a leading position in this, as in all other spheres of fine or applied art. In the green Florentine wares, as in the older groups, the outlines are drawn in manganese-purple. The predominant colour, as the name of the group implies, is a strong and brilliant green of bluish tone; in addition to this, we find a sparing use of a deep yellow. The colours are more lavishly applied than in the older group, the glaze is thicker and more brilliant, without, however, being absolutely shiny; it is often keyed to a fine, soft, grey tone. That the decoration is now in more artistic hands than formerly is proved not only by the greater skill with which it is handled, but also by the more difficult subjects undertaken; these include, not only animals, but also human figures, and even, as in a magnificent dish in Berlin (Fig. 109), large heads of portrait-like character. New shapes also are shown by these green Florentine wares—for example, the great dishes with a broad horizontal rim (*piattelli grandissimi*, *bacili*), and the heavy squat vases with two flat handles on the shoulder.

With the beginning of the fifteenth century there arises, again in Florence, the *impasto blue family*, of which the most imposing pieces now hardly ever come into the market, whilst even the more modest pieces nowadays fetch high prices. The transition from the green to the blue family is marked by a splendid dish in the Musée Céramique at Rouen (Fig. 110). In the centre are Adam and Eve in the guise of a young man and woman in the dress of the period, standing on either side of a tree, round which a serpent is coiled; a row of hares, hounds and other animals are depicted as running round the rim. All this is painted in strong green on a slightly reddish ground, which is strewn with all kinds of motives in blue. The effect is wonderful, and whatever may be the charms of the Florentine wares painted in blue only, we must regret that their colour drove out the green so speedily that only a few connecting links with the latter remain to us; amongst these there is none to compare with the dish at Rouen. Historically also this dish is of the greatest interest; like certain other dishes, chief amongst them one in the Museum at Sèvres (painted in colours with rows of animals in zones about a central shield with arms erroneously supposed to be the impaled arms of two Spanish families,* Fig. 111), it is one of those pieces which are the earliest and clearest proofs of the powerful influence exercised about 1400 by Hispano-Moresque ware on Florentine maiolica.

Fig. 110.—Dish painted in green, blue and purple. Florence, about 1420. Musée Céramique, Rouen.

The kinship in style between Hispano-Moresque ware and the blue Florentine family was recognised by Sir Charles Robinson, of the South Kensington (now Victoria and Albert) Museum as long ago as 1856, when he had the good fortune to discover—remarkably enough on the Quai Voltaire in Paris—and to acquire for £1 12*s*., the earliest known piece of this class; this is a large two-handled vase decorated with lions, which he entered in the museum

* More than twenty-five years ago the author first suggested the classing of this dish amongst early Italian rather than Hispano-Moresque wares; doubts were cast on his attribution by *Édouard Garnier* in his great catalogue of the museum at Sèvres (Paris, 1897, p. 15). As an essential proof of the Hispano-Moresque origin of the dish Garnier adduces the Spanish heraldry. In view of the fact that so many Hispano-Moresque pieces bear Italian coats-of-arms and were thus made to order for Italy, there seems to be nothing against the supposition that a single piece of Italian ware with Spanish heraldry might have been made to order for a Spanish buyer. Even Garnier allows that the dish is somewhat Italian in style; of course, however, he is pointing in the wrong direction when he speaks in this connection of Faenza instead of Florence.[23]

inventory under the heading *Moresco-Italian ware*. Later recoveries of members of the blue family have fully proved its Moresque ancestry, but have also indicated its crossing with Italian motives and established in many ways that its true place of origin was Florence. To be precise, it is the out-and-out decorative, grotesquely stylised figures of animals — lions, leopards, hounds, hares, deer, birds and fish—with which these wares are painted that point to the East; amongst other features in these animal designs are the compartments reserved on the haunches or other salient parts of the quadrupeds, which occur in precisely similar representations on Saracenic silks. On the other hand, the heraldry and emblems with which they are also found to be ornamented are Italian, and so are the leaf-motives filling the spaces around the leading motive. In this foliage (Fig. 112) the leaf is to a certain extent like that of the oak, although the painter need not necessarily have had before him any original in Nature; we have here—next to the thick enamel-like impasto blue—the most obvious characteristic of the blue family. The larger vases, which are the most dignified members of the family, generally bear below their handles factory-marks which have been collected by Bode in his pioneer work on the beginnings of the art of maiolica in Tuscany (*Anfänge der Majolika-kunst in Toskana*). A large proportion of the vases are known to have come from the pharmacy of the hospital of Santa Maria Nuova, and bear on their handles the emblem of the hospital, a crutch. Others have a ladder or a bier, which has been interpreted rightly or wrongly as the badge of the hospital of Santa Maria della Scala.

Fig. 111.—Dish painted in blackish-blue. Florence, about 1420. Musée Céramique, Sèvres.

The thick blue which dominates this group can only have prevailed in the Florentine potteries for a few years; this is proved partly by the small extent of the group, partly by the wares which soon followed, which even to a higher degree than the blue group show the influence of Hispano-Moresque ware, and betray the growing effort to compete with the latter and to keep them out of the Italian market. It is true that the Florentines in the fifteenth century did not understand how to imitate the Spanish lustre; the lustred fragments found beneath the soil of Florence may be assumed to be remains of imported Spanish wares. But the Moresque patterns in golden lustre and blue could be translated either in blue alone or in blue and manganese, or, better still,

in these colours with the addition of yellow, and as fast as they appeared from Valencia, they were freely adopted at Florence. This is the case with, amongst others, the pattern, discussed above (p. 90), of Gothic trefoils and six-petalled flowers entirely filling the surface (Fig. 113); similarly with the pattern, also discussed, of palmette-shaped leaves on stems (Fig. 114), tendrils, spirals and dots. These and other such motives, when densely strewn over the surface and painted in lustre colour, had a mission, from the point of view of painting, in the Hispano-Moresque wares, but when carried out in blue and manganese and with yellow as a substitute for the gold lustre, are somewhat meagre, though agreeable in effect. The blue itself contributes to the tenuity of this effect. Here it is no longer thickly heaped up like enamel, and of a deep, almost black tone, but light, transparent and often slightly greyish—a colour which needs only once to be taken in by the eye in order to be distinguished from the deep blue of Faenza, for example, to say nothing of its Spanish prototype.

Fig. 112.—Drug-jar painted in blue. Florence, about 1425–1450. Lichtenstein Collection, Vienna.

In the last thirty years of the fifteenth century a growing and independent tendency towards strong polychrome effects is to be observed in the Florentine wares. A *pomegranate* motive (Fig. 115), presumably derived from contemporary Oriental and Italian textiles, makes its appearance; it is without a parallel in Hispano-Moresque ware. Another motive adopted, that of the *peacock-feather eye* (Fig. 116), is absolutely incompatible with the mediums and effects of Hispano-Moresque, and is, moreover, quite unknown elsewhere; it gave the potters an excellent opportunity to display the whole range of pure beautiful colours now at their command. Particularly when used as an imbricated pattern, to cover the cylindrical *albarelli* or other shapes with large unbroken surfaces, this last-named decoration is as magnificent in its effect as a piece of Turkish earthenware; it is at the same time more refined, because one of the colours of the latter, the red, was lacking from the palette of the Italian potters. There appears, at the same time, in combination with this motive or alone, another motive, also polychrome, which, for lack of a better name, has been called the *Gothic leaf-motive;* this consists of a leaf like a band or rush twisted and rolled up in a supple curve, drawn in blue outline and painted in blue and manganese-purple, with also a more sparing use of

turquoise-blue and *terra di Siena* yellow, all the pigments being of the utmost depth and intensity. This motive, however (Fig. 117), which goes back to the primitive Italian wares of the Middle Ages, cannot be said to be peculiar to Florence alone, seeing that it occurs everywhere in the tile-pavements made in various factories which were to be found in the fifteenth century distributed over the whole of Italy; beautiful examples of these pavements have been preserved to the present day, as, for instance, that of the Caracciolo chapel in the church of San Giovanni a Carbonara at Naples (about 1440), and two pavements at Bologna, one (of about 1490) in the Bentivoglio chapel in San Giacomo Maggiore, the other (of 1487) in San Petronio. It appears that the pavement in San Petronio, with its 1200 tiles, is the work of a Faventine workshop, the *Casa Betini*, of which it bears the name. The pavement in the Cappella Lando in the church of San Sebastiano at Venice, which approximates in style to that in San Petronio, seems, in spite of its decidedly later date (1510), to have come from the same workshop. In any case, at this period, if not earlier, FAENZA had become the leading pottery-town in Italy. From its name is derived the word *faïence*; from Faenza the art was transplanted to Venice, Siena, Caffaggiolo, Ferrara and other places; finally to Faenza is ascribed the introduction into Italian maiolica of the Renaissance style, which furthered everywhere its tremendous growth and overwhelming vitality throughout the sixteenth century.

FIG. 113.—Plate in Hispano-Moresque style. Florence, about 1470. Bode Collection, Berlin.

A treatise on the art of maiolica in Italy as practised at its zenith towards the middle of the sixteenth century has been left to us by one of the old exponents of the art, *Cipriano Piccolpasso*, of Castel Durante, now called Urbania; this work forms the foundation of present-day knowledge of maiolica technique and terminology. The first part of it deals with the procuring of the clay and its treatment before and during the shaping of the ware; the second and third parts give recipes for the preparation of glazes and pigments, as well as advice as to the construction of the kiln and everything that concerns the firing. At Urbino and Castel Durante, both situated on the banks of the River Metauro, the potters obtained their clay from the bed of the river in the summer, when the water was low. It was then either dried in the sun or buried in *terrai*, that is, deep pits dug out in the ground. Both methods of procedure, Piccolpasso assures us, were used

indiscriminately in Italy, and with equally good results. Next he gives explanations as to the provision of clay for places where there was no river, and amongst other things we learn that the clay for Venice was brought from Ravenna and Rimini, Battaglia (near Padua) and Pesaro. As regards the shaping of the clay, he makes a distinction between articles that could be thrown on the wheel and those which could not be thrown on account of their form—for example, oblong dishes or square inkstands or various kinds of objects with an embossed surface (the so-called *scannellati*); these, like spouts, handles and feet, were pressed in plaster moulds which were taken from the type models. Far the most numerous were naturally the articles which could be thrown; dishes, both large and small, on a low foot, with or without a rim, were called *scudelle*, large dishes of forms based on metalwork *bacili* or *bronzi*, dishes with a deep bottom *piatti con fondo*, plates *tondi;* round salt-cellars, actually in the shape of a mushroom, were called *salieri a fongo*, tall, tower-shaped vases, *vasi a torre*, jugs with and without a spout *boccali* (*con bocca e senza*), drug- and preserve-pots *albarelli da spezierie e da confezioni*. A speciality peculiar to the Italian potters were the so-called *scudelle da donna di parto* or *vasi puerperali;* they consisted of five to nine pieces made to fit one above another so as to form together a vase with lid. They were produced for the use of women in childbirth.

Fig. 114.—*Albarello* in Hispano-Moresque style. Florence, about 1450. Bode Collection, Berlin.

When the clay had been thrown or moulded it was submitted to a slight firing *a bistugio*, intended to give it just enough hardness and at the same time solidity to allow of its being subjected to further handling. It was then enamelled, either by having the enamel poured over it or by being dipped in it. It would carry us too far to dwell upon Piccolpasso's account of the preparation of the enamel; it must suffice to say that the careful *vasajo* prepared it with the greatest diligence, that he crushed it, pounded it, sieved it and stirred it up with water. When the object was washed over with enamel, the enamel was allowed to dry, and upon this layer of dry enamel the decoration was now carried out in colours. It is this mode of procedure essentially which gives Italian maiolica its character. As the painting was done on a thin enamel, which, when it had been dried, was almost powdery and more porous

than dense, every stroke had to be laid with decision and certainty, for the colour was almost instantly absorbed, so that corrections were not possible. It was a direct *alla prima* manner of painting, which was somewhat reminiscent of fresco-painting and demanded no less sureness of touch; it was capable, moreover, of the same freshness of effect. Another peculiarity of Italian technique was the use of the so-called *marzacotto*. This was produced by burning lees of wine with sand, whereby an alkali was formed; it served partly to blend with the colours, partly as a kind of extra glaze which, after the decoration had been added, gave to the colours peculiar life and strength. The difference between the Italian and the later French and German enamelled earthenwares is, amongst others, that the enamel in the former is covered with a second glassy, transparent glaze, whilst in the French and German wares the colours unite in the firing with the enamel and borrow their brightness from it.[21]

Fig. 115.—Drug-jar with pomegranate motive. Florence, about 1460–1475. Bode Collection, Berlin.

The number of pigments used was not large. The white (*bianchetto*) consisted of oxide of tin; the green (*verde*) was copper oxide with the addition of oxide of antimony or lead; the dark yellow (*zallo*) came from lead oxide, antimony and iron-rust; the light yellow (*zallolino*) from lead oxide and antimony with a little potash and cooking salt; the cobalt-blue (*zaffara*) was obtained from the East by way of Venice, and for the brownish-purple manganese ore from several places in Italy was used. Of the red colour, Piccolpasso says explicitly that its production was not properly understood in his native country. He had, it is true, seen in the workshop of a certain Vergiliotto at Faenza a red pottery pigment (*rossa di Faenza*) which was as beautiful as cinnabar, but it was uncertain in its behaviour and seldom a success. It was produced by mixing Armenian bole with lees of wine and painting with this solution on a ground of *zallolino*. This red colour must not be confused with the ruby-red lustre (*rosso da majolica*) which is one of the most renowned and highly-prized products of Italian pottery; in a supplement to his work Piccolpasso explains that it was prepared only by a certain *Maestro Cencio* at Ugobio (Gubbio). He refers presumably to one *Maestro Vincencio*, son of *Giorgio Andreoli*, who was celebrated for his ruby-red lustre.

The brushes (*penelli*) used for painting were of hair from the neck or sides of a goat or a donkey's mane; the very finest were

made of hairs from the whiskers of a mouse. A clean brush was used for every fresh colour. The design was traced on the ware by means of pricked papers, over which was passed a sponge charged with black or red colour. The outlines were next gone over with purple or blue. When painting, the *majolicaro* usually held the vessel on his left knee and supported its fragile material with his left hand. Piccolpasso gives a sketch of some painters at work in this manner, and a beautiful representation of the same subject is given on a celebrated dish in the Victoria and Albert Museum (see p. 119). Only when very fine and minute paintings were to be done was the piece in question brought in a case of clay and set upon a table at which the painter took his seat. He had his colour recipe for pretty nearly every single element in the composition, and many of these recipes are preserved in Piccolpasso's manuscript. Thus the morning sky and brightly lighted paths were painted with *zallolino* and *bianchetto*; woodwork and details of streets with *zallo* and *bianchetto*; a blend of *zaffara* and *bianchetto* was used for the sky and sea, a mixture of *zaffara*, manganese and white for ploughed land, ordinary roads, ancient ruins and stone, *zallolino* combined with *ramina* (copper-ashes) for green meadows and trees. In the absence of red pigments, yellow, *zallo* and *zallolino* in combination were employed for flesh-tints, with touches of *bianchetto* in the high lights. The painter had a light and dark mixture (*mista chiara* and *mista scura*) of all the colours, and for these Piccolpasso gives the correct proportion of ingredients.

Fig. 116.—Drug-jar with peacock-feather motive. Florence, about 1460–1475. Bode Collection, Berlin.

When the articles were decorated and had received their surface wash of *marzacotto*, they were put in saggers (*cassette*) of clay to protect them from dust and ashes during the firing. These saggers (Fig. 118) had perforated sides and three little cones of clay, the so-called *pironi* or stilts, set in a triangular arrangement inside on the bottom. In most places these stilts bore the dishes during the firing in such a manner that they were supported on their inner side, turning their underside to the fire; as a consequence, three small unglazed scars corresponding with the points of the stilts are seen upon the picture side of the dish, and these are often a sign of genuine old Italian earthenware, being almost always absent on forgeries. The saggers were piled one upon

another until they filled the whole kiln. Firing did not take place, however, until the phases of the moon had been observed. "Those who are old and experienced in the art," says Piccolpasso, "insist that you shall refrain from firing when the moon is on the wane; the fire will lack brightness in the same degree as the moon lacks brilliance." The kiln was heated slowly, and was cooled even more slowly after the firing. Sometimes the article received yet another coating, the so-called *coperta*, a simple lead oxide, which fused at the temperature of a muffle-kiln and gave to the colours another layer of brilliant glaze.

Fig. 117.—*Albarello* with the "Gothic leaf" motive. Florence or Faenza, about 1475–1480. Louvre.

Part, yet only a small part, of the Italian wares now preserved as valuable *objets d'art* in public and private collections originally served as useful articles. But by far the greater number were destined from birth to be *show-pieces*, like the *piatti da pompa* ("state dishes"), whose purely decorative intention is often proved by the fact that they have holes for suspension in the back, and that almost always their decoration is designed to be seen in a vertical position. Extensive use of figure motives with landscape or architectural accessories was in keeping with such a destination. Such dishes were classed as *istoriati*. A group apart is formed by the so-called *bacili amatori*. They are as a rule decorated with the portrait of a woman, often accompanied by such flattering epithets as *bella* ("beautiful"), *diva* ("divine") or *paragon di tutte* ("the paragon of all"). Sometimes the portrait is superseded by a flaming or pierced heart, sometimes again by a pair of clasped hands. These *bacili amatori* were employed, as their name betokens, as lovers' gifts. Another gallant purpose was served by the so-called *tondino*, a small plate with a very deep centre made to be filled with sweets; as the bottom of plates of this kind is generally painted with a cupid, a female portrait or a love-emblem, it is obvious enough that the plate itself had as important a mission to fulfil as the sweets. Such pieces, from being articles of utility, were promoted to be show pieces on the sideboard or walls of the fair one; but this goes without saying, and probably in times already long since past many a pilgrim-bottle, jug (*mesciroba*) or

jar (*mezzina*) underwent a similar advancement. The natural and intimate relationship in the Renaissance period of the useful and the beautiful is bespoken, amongst many other ways, by the equipment of the apothecary, consisting of jars, jugs, vases and particularly the *albarello*, adopted from the East; these vessels nearly always have, in addition to their inscription in large letters (generally an abbreviated indication of their pharmaceutical contents), a symbolical decoration, often of artistic merit, which is accounted for by the fact that Italian pharmacies in the age of the Renaissance often served as places of assembly and debate. As a rule, there was a certain intelligent correspondence between the purpose of the wares and the subjects of their decoration. Thus rose-water dishes and ewers were often adorned with the subject of Venus rising from the sea, attended by sea-gods and bathing nymphs. On pieces made as wedding-gifts (*vasi gamelii* or *nuzziali*) scenes from the story of Cupid and Psyche or from the metamorphoses of Jupiter were usually represented. On pieces intended for princely personages we find by preference scenes from the histories of Alexander or Cæsar, on pieces destined for a lofty, sacred purpose, subjects from the life of Moses, Aaron or St. Paul. These *istoriati* compositions were only in quite exceptional cases designed by the pottery-painters themselves. As a rule the painters worked from engravings after the great masters of the Renaissance; they took, moreover, all kinds of liberties with their compositions, and sometimes extracted from a picture only a group or a single figure. Great names have again and again been associated with various examples of the *istoriati* class, including even that of Raphael, after whom Italian maiolica in the early days of collecting bore in England the title *Raffaelle ware*. But no one in their senses can expect to find the work of Raphael's brush on a piece of Italian pottery. It happened occasionally that when a pottery-painter made a tracing on his clay from a copper-plate, he copied with it the signature of an artist, or that of an engraver or of a publisher of engravings such as Antonio Lafreri. As regards Raphael in this connection, the truth is that his compositions fell a prey, through the engravings of Marcantonio Raimondi, Agostino Veneziano, Enea Vico or others, to the enterprising pottery-painters, who often handled them without much respect, as, for example, when one of them transformed the "Burning of the Borgo" into a representation of the fall of Troy.

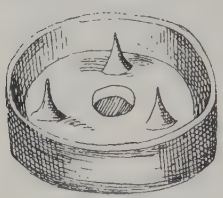


FIG. 118.—*Cassetta* with three *pironi*. Sketch from *Piccolpasso*.

After Raphael, Giulio Romano is perhaps the painter whose compositions were most often used by pottery-painters in Italy. Amongst other Italian artists of the Renaissance the most popular must have been Mantegna, Campagnola, and Nicoletto da Modena;

amongst the Germans, Dürer, Cranach and Schongauer. The Italian *maiolicari* appropriated material wherever they found it, and they found it in the works of all the painters and engravers of the Renaissance who painted or engraved mythological, historical or biblical pictures. Amongst mythological and historical subjects that found most favour were scenes and incidents from Livy, Virgil and Ovid. Amongst biblical subjects those from the Old Testament were preferred to those from the New, because the former gave more opportunity for representing the nude. Scenes from contemporary life occur only exceptionally; of the Italian poets only the author of the *Orlando Furioso* seems to have been known to the pottery-painters. From the middle of the sixteenth century onwards landscapes occur as independent decorative motives, but they did not become general as such until the decline in the following century. On many of the earliest wares practically the only decoration is a shield of arms; later, the shield is introduced swinging in the air or hung upon a building in the composition. The meaning of the painting is generally indicated by an inscription on the back of the dish, and the inscription occasionally includes also a reference to Ovid or Livy, although the painters do not seem always to have understood what it really was they were painting. From about 1540 onwards also the pottery-painters commonly signed their works on the bottom or back of the piece; less often they dated them. To begin with, however, they as a rule only signed them with monograms or marks. Moreover, in large services or sets only the most conspicuous piece (*cappo mazzo*) was signed. For this reason, and because the pottery-painters were a nomad people, wandering from workshop (*bottega*) to workshop and from town to town, and thereby creating a likeness between the various productions, only a small number of these can with a good scientific conscience be referred to this or that artist or workshop. The originals copied—generally in the form of engravings on copper—were everyone's property. Certain prints—for example, those of the afore-named Lafreri—seem to have been intended for no other purpose than to serve as copies for maiolica-painters. Moreover, the purely decorative motives of most usual occurrence are given by Piccolpasso a complete nomenclature, with drawings to correspond with it, a few of which are here reproduced. *Trofei* (Fig. 119), affected particularly by the painters of the duchy of Urbino, consisted of antique

Figs. 119, 120.—*Trofei* and *Rabeschi*. Sketches from *Piccolpasso*.

weapons, armour and musical instruments gathered together in pleasantly grouped trophies in reserve on a coloured ground. *Rabeschi* (Fig. 120), a speciality of Venice, consisted of interlaced lines and foliage in the style of damascened work. *Cerquate* (oak-leaves) were in favour principally at Urbino, on account of their connection with the della Rovere family (*rovere* means "oak-tree"); *groteschi* (grotesques) were ornaments ending in human figures or heads, and must not be confused with those of a different kind which appeared later at Urbino, under the influence of Rafaello del Colle, Giovanni da Udine and Battista Franco. *Foglie* (leaves) were painted at Venice and Genoa in particular, sometimes in colours on a white ground, sometimes reserved on a coloured ground, *fiori* (flowers) also. *Paesi* (landscapes) were used chiefly at Castel Durante, Genoa and Venice. *Alla porcellana* ("in the manner of porcelain," Fig. 121) was the name given to a pattern somewhat like the arabesques; it was executed in colours, mostly in blue, on a white ground. *Tirate* (interlacements, Fig. 122) were of a similar kind. *Bianco sopra bianco* ("white upon white," Fig. 123) was a scheme carried out (chiefly at Faenza and Urbino) in a cool white enamel colour on a warmer milk-white glaze. *Quartieri* (compartments, Fig. 124) belonged to the earlier period, and consisted of a division of the broad rim of the dish into six or eight sections, in which stylised foliage or other ornament was introduced. Lastly, we have *candalieri* (literally "candlesticks"), recalling *groteschi*, but distinguished from them by greater symmetry in the drawing.

FIGS. 121, 122.—*Porcellana* and *Tirate*. Sketches from *Piccolpasso*.

FIGS. 123, 124.—*Bianco sopra bianco* and *quartieri*. Sketches from *Piccolpasso*.

The output of maiolica in Italy during the Renaissance period and later was colossal. The Italian cities and towns which produced maiolica between the sixteenth and eighteenth centuries numbered over one hundred, and of these more than half were in activity as early as the sixteenth century. The ceramic map of Italy (Fig. 125) will serve to show the situation of the more

important of these factories and how they were distributed over the country.

As we have already mentioned (p. 101), the signature and date on the tile pavement in the church of San Petronio at Bologna

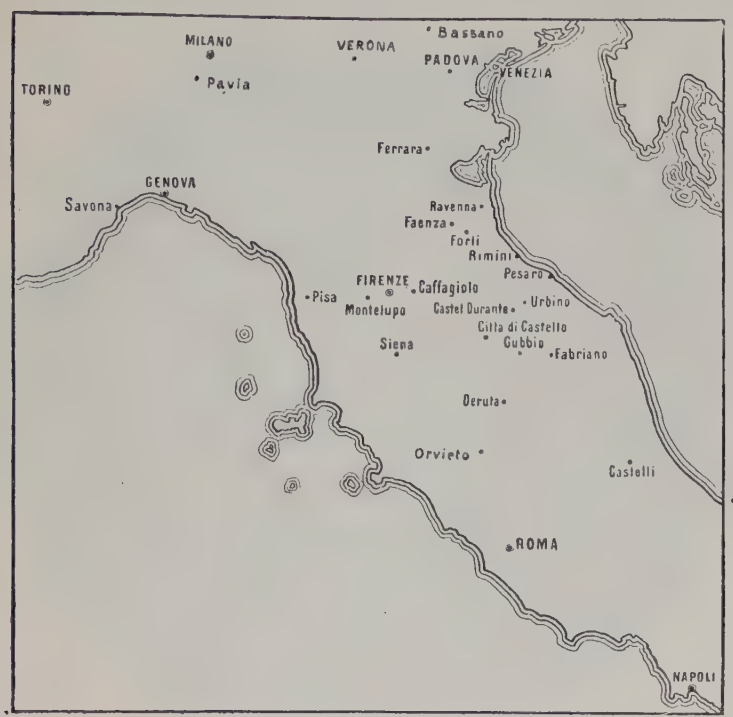


Fig. 125.—Ceramic map of Italy.

seem to show that the manufacture of earthenware was in full swing at Faenza as early as 1487. There is nothing surprising in this, when we take into account that at that time it had behind it about a century at least of preparation; this has been proved by an Italian student (Argnani) on the evidence of certain jugs with the arms of Astorgio I Manfredi in the form given to them from 1393 onwards. Otherwise we are extremely ill-informed as to the Faventine wares of the fifteenth century. In *La Piazza Universale*, Garzoni, in 1485, praises the town for its incomparable *white* earthenware, without saying a single word about the painted wares which alone are known to us.

The earliest marked piece of Faenza ware bears the date 1500. It is an *albarello* with grotesques on a yellow ground in the Musée de Cluny in Paris, the counterpart of which, with the mark "Faenza," is in the same museum. From a dish with a representation of David and the fallen Goliath and with the date 1507, in the Bargello at Florence, we can date approximately a small group of Faventine

istoriati pieces, such as a plate in the Schlossmuseum in Berlin with a reproduction of Dürer's Prodigal Son, a second plate in the same museum with ruins and *putti*, also after Dürer (Fig. 126), a third with the death of Marcus Curtius at Brunswick, and a dish with the death of the Virgin after Schongauer in the British

Fig. 126.—Dish with ruins in a landscape and *putti* after Dürer. Faenza, about 1510. Schlossmuseum, Berlin.

Museum; all these may be attributed with tolerable certainty to a single hand. Closely related to this group is a second, comprising, amongst other works, a dish with many figures (an allegory of Selene), in the Bargello at Florence (Fig. 127), a panel with the Entombment after Mantegna in the Museum at Padua, another with the Martyrdom of St. Sebastian in the Bargello, and a third with the Resurrection in the Victoria and Albert Museum. The two last-named pieces, both in the style of Melozzo da Forlì, are signed with the monogram TB.[25] An artist who approaches him is the monogrammist F.R., who has, amongst other peculiarities, the convenient one of signing his works on the front, as in a plate with the legend of the Vestal Tuccia in the Schlossmuseum in Berlin, a dish in the Salting Collection with Dido and Æneas (Fig. 128), and a panel, also in the Victoria and Albert Museum,

with the Road to Golgotha after *Lo Spasimo di Sicilia* by Raphael. All these works may be dated to about 1510.

Between 1510 and 1525 no dated or datable piece of Faventine origin seems to be known. The year 1525, on the other hand, is the date of the earliest work from the workshop at Faenza,

Fig. 127.—Dish with allegory of Selene after Pellegrino da San Daniele. Faenza, about 1510. Bargello, Florence.

which, taken all round, may be ranked as the leading factory during the following decade, or perhaps somewhat longer. This is a dish in the possession of the family of Gustave de Rothschild, representing Joseph finding the cup in the sack of Benjamin; it is signed: *Fata in Fae*(nza)—*Josef I*(n) *Ca*(sa) *Pirota 1525*. Another dish, in the Museo Archeologico at Bologna, representing the coronation of the Emperor Charles V. in the church of San Petronio (Fig. 129), is signed: *Fato in Faenza in Caxa Pirota*; it dates presumably from about 1525, when the coronation took place. Both the pieces, the only ones hitherto known bearing the name of the *Casa Pirota* factory, are works of the first order; they are productions of a *bottega* which shows Italian maiolica at the zenith of its career as regards control of colours and glaze. It is hardly likely that they would be the sole productions extant of such a factory. Another whole group of wares has also long

been attributed to the Casa Pirota; they are recognisable, amongst other ways, by the mark of a crossed circle with a dot or a little ring in one of the quadrants, sometimes surrounded by the letters P.F.B.F., and in a single instance accompanied further by the date 1525. The mark P.F.B.F. occurs *with* the date on a panel,

Fig. 128.—The monogrammist *F.R.*; Dido and Æneas. Salting Collection, Victoria and Albert Museum (formerly collection of Madame d'Yvon, Paris).

with the Adoration of the Magi, in the Schlossmuseum in Berlin; it occurs *without* the date on two panels in the British Museum, one representing the Madonna and Child amongst Saints, the other the Adoration of the Magi. These panels would appear to be painted by the very same hand as the fully marked plate of the Casa Pirota with the coronation of Charles V. But if this is the case, we must conclude that the crossed circle mark, whether with or without the initials, belongs to the factory.

In addition to a certain stereotyped treatment of forms, the colouring of the monogrammist P.F.B.F. is also peculiar in that he mixes green with all his yellow pigments and makes lavish use of blue, which he whitens to excess with opaque white in the high lights. The employment of blue not only in the outlines, but as a painting ground, is in general typical of Faenza. Another characteristic of the wares of that town is their backs.

In contrast with the dishes and plates of Urbino, for example, which are usually undecorated on the back, those of Faenza of the earlier period are, as a rule, covered on the back with concentric rings of blue and purple; the back of those from the Casa Pirota is generally painted with blue stems *alla porcellana*, that of

FIG. 129.—Coronation of Charles V. in San Petronio. Casa Pirota, Faenza, about 1530. Museo Archeologico, Bologna.

the embossed dishes with blue and yellow coils. In the case of enclosed compositions the blue *alla porcellana* stems occur also as a front decoration of some of the dishes and plates of Faenza. Other characteristics, which must, however, be treated with some caution, are to be found in certain manners of painting and shapes which were used by preference at Faenza; they were, however, transplanted thence to other ceramic centres in Italy, and ought, therefore, to be taken only in combination with other criteria as signposts pointing the way to the town that first made faïence. This is the case with the *a berettino* or *sopra azzurro* technique (Figs. 130, 131), in which the body was covered, not with a white, but with a light blue enamel; in figure compositions (generally painted in two shades of yellow) this blue enamel took its place as a shading colour, with touches of white in the high lights, whilst in ornamental designs it was reserved against a dark blue ground, and was likewise touched with white in the lights. On dishes and

plates with a broad rim decorated in this manner and a shield of arms, a cupid or some other isolated figure in its comparatively small and deep centre, the hollow side between the bottom and the rim is often decorated in *bianco sopra bianco* (Fig. 130), that is, with white designs on a white enamel, which, through a mixture of lead with the tin, has lost its absolutely pure whiteness and taken on a delicate light grey tone. Dishes and plates also exist with the usual white enamel in which the designs are reserved by the use of dark blue and heightened with touches of white or less often with yellow and green. As regards the designs themselves, they consist of grotesques and arabesques in the purest Italian Renaissance style, comprising a wealth of dolphins, winged genii, cherub heads, masks and so forth which terminate in foliage and scrolls. A long full-face satyr's mask with tufted crest and foliated beard is of such frequent occurrence that it may often play the part of a missing signature in cases where the piece does not present other special characteristics unfavourable to its attribution to Faenza. Moreover, in the majority of the productions of Faenza, and of the Casa Pirota in particular, figure decoration gives way to purely ornamental designs, and a whole group of dishes and plates, the so-called *scannellati* (Fig. 132), are decorative as regards their form also, being pressed in moulds with radial or oblique embossments which in themselves constitute a decoration. In these *embossed dishes* and plates, as in those with a broad rim, the middle or bottom is reduced to a minimum; here also the decoration is confined to a single figure, generally painted against a deep yellow background. Blue, yellow and green alternate as the ground colours of the embossments, with acanthus foliage or similar designs in reserve. According to Piccolpassi these *scannellati* were produced only at Castel Durante, but many of them show in their scheme of decoration so close a kinship with the style of the Casa Pirota that we may surely ascribe them with a better conscience to that celebrated Faventine factory.

Fig. 130.—Plate painted *a berettino* and with *bianco sopra bianco* in the hollow. Casa Pirota, Faenza, about 1530. Erzherzog Rainer-Museum, Brünn.

The latest dated piece from the Casa Pirota belongs to the year 1536, but the factory remained much longer in existence, though hardly continuing to occupy the leading place.[26] From about 1535 its purely ornamental designs gave way to figure-subjects of the kind that had in the meantime come into fashion

at Urbino; in these, the drawing was carried out, not in blue, but in manganese-purple outlines and the painting in more naturalistic colours than those of Faenza, including an overpowering fiery orange. *Baldassare Manara* may be named as the chief representative of this development at Faenza. It has lately been supposed that there were two artists of this name, an elder and a younger, of whom the latter should be made responsible for the less able of the works signed with the initials B. M., or the name in full, and often dated. The span of years covered by these is, however, so short as to make improbable, not to say unnecessary, such an explanation of the difference in quality between the better and the poorer pieces to which the name of Manara is attached; for the earliest that has been seen (although long lost sight of) was dated 1528, whilst the most recent, a medallion in the British Museum, with a figure of a Ferrarese standard-bearer, is dated 1536. This question is, moreover, of little importance; for the name of Manara has no right to be mentioned alongside those of Nicola da Urbino, Maestro Giorgio, Xanto and other of the chief masters of Italian maiolica. Even the best of the pieces hitherto known with the signature of Manara (such as the "Resurrection," Fig. 133, of 1535 and a bowl in the Berlin Museum with the Adoration of the Magi) are the work of an artist who was merely a dull and mechanical imitator of the Urbino style, mastered with almost equal success by other Faenza painters.

Fig. 131.—Plate painted *a berettino*. Faenza, about 1530. Erzherzog Rainer-Museum, Brünn.

As a brilliant piece of work in this style we may name a large panel with the Descent from the Cross after Marcantonio in the Museum at Sigmaringen, marked with the monogram Mf or ML, and accompanied by the inscription: *Giano Brame dj pallermo* 1546 *in faenza*. The monogrammist V R is another excellent painter in the same style; a dish by him with a representation of the death of Marcus Curtius (in the Schlossmuseum in Berlin) bears, in addition, the words *in Faencia*. There was soon, however, a decline as regards this Raphaelesque style; a dish also in Berlin, with the subject of the head of Hasdrubal being thrown into the camp of Hannibal, marked *Faenza 1562*, illustrates the rapid falling off. It would seem, nevertheless, that Faenza long continued to supply the world outside with its productions, renovating its style in response to the demands of the time. Even when, with the change of taste, the excessively decorated style yielded to one less pretentious from the point of view of painting, in which the

chief stress was laid on beauty of form and a gleaming white enamel, the potters of Faenza had the intelligence to follow with the times. The change referred to is typified both by certain bowls with conspicuous perforations and by dishes with heavy rim and small radial embossments, decorated in the middle with hastily sketched *putti*, in thread-like manganese-purple outlines, painted in light blue with touches of yellow, the rim being decorated with slight designs in the same colours and otherwise entirely white. These are the work of one *Don Pino* and of a certain *Vergiliotto da Faenza*, as to whom our first information has lately been given by Ballardini. The latest Faventine wares, represented by the factory *Ferniani* in the eighteenth century, and that of *Achille Farina* in the nineteenth, have not as yet engaged the attention of collectors, and do not therefore come within the scope of the present work.

FIG. 132.—Embossed plate, the panels alternately painted with designs in lemon-yellow on a dark blue and with light blue designs on an orange-yellow ground. In the middle, St. Anthony of Padua. Faenza, about 1530. Hamburg Museum.

But the world-wide importance of Faenza in ceramics is not measured by the manifold variety of maiolica produced there. The part played by the town as distributor of the maiolica craft in practically every part of Italy and out beyond the frontiers of the country must also be taken into consideration if we wish to estimate its significance. Faenza took up this *rôle* in all probability as soon as it began to practise the craft at all. But hitherto we do not know of any earlier witness to this fact than a certain Matteo di Alvise, *boccalaio da Faenza*, who in 1489 set up a factory at Venice. From the following year onwards till the middle of the sixteenth century the majority of the potters who worked for the ducal factory of Ferrara were Faventines. In 1496 two Faventines, Carlo Pandolfo and Tomaso Marcelli, founded a factory at Rocca Contrada, the present Arcevia. In 1536 we find at Urbino one Cesare Care *faventinus*, who painted in the *bottega* of Guido Merlini; in 1543 Gian Maria Raccagna *di Faenza*, called Taffarino, established a factory at Imola; in 1552 Tommaso Scaldamazzo obtained permission to introduce the craft into Mantua, and an inscription on a plate in private possession in England informs us that one Giuseppe Giovanni Battista *da Faenza* was working in the year 1563 at Verona, where, to judge from a dish in the Danske Kunstindustrimuseum at Copenhagen, he was already active in 1547. We have in addition the fact that, in many places where maiolica is recorded to have been made, fragments of *berettino* and other

types have been found so closely approaching those of Faenza in style that in most cases they cannot be distinguished from them. To such places, therefore, the art was brought from Faenza. This is true of Padua, also of Ravenna (from which place, however, we have a piece that stands very much alone, the charming blue-and-

Fig. 133.—Baldassare Manara : the Resurrection. Faenza, 1535. After Delange.

white dish in the Sèvres Museum—Fig. 134—with Arion on the dolphin); it is the case first and foremost of Forlì, a town in the neighbourhood of Faenza, in which the types of the Casa Pirota in particular were copied in quite a deceptive manner. But it was not only to all these places in Italy that the Faventines extended their art. In the year 1574 Jullien Gambyn (Giuliano Gambino) and Domenge Tardessir (Domenico Tardesseri), *natifs de Fayence en Italie*, obtained leave from Henri III., King of France, to open a faïence-factory at Lyons, and it is possibly a kinsman of theirs, Scipion Gambyn, who is named in the church register of Nevers as *pothier* in that town in the year 1592. Lyons maiolica of the sixteenth century is to be found in several museums erroneously exhibited as productions of Faenza, and the Nevers faïence of the earliest period is also in the Italian style.

On the road from Florence to Bologna lies Caffaggiolo, called after a *castello* built by Cosimo de' Medici, which was one of the favourite resorts of Lorenzo, and is in other ways connected

with the history of the Medici. Here in later days Pope Leo X was educated by Politian, and here the fair Eleonora di Toledo was murdered by her husband, Pietro de' Medici, in 1576. Lastly, it was here, as all the evidence tends to prove, and not, strangely enough, in Florence, that the Medici had their maiolica-factory.

Fig. 134.—Arion on the dolphin. Ravenna, first half of 16th century. Musée Céramique, Sèvres.

After having enjoyed a great renown throughout the greater part of the nineteenth century and being credited with various types of ware later attributed, and probably more correctly, to Faenza, the Caffaggiolo factory was threatened at the end of the nineteenth century with the strange fate of being shut out altogether from the history of ceramics. This came about from various circumstances, but chiefly the following: (1) the place is not mentioned amongst ceramic centres by Piccolpasso; (2) many of the types formerly attributed to Caffaggiolo have been found amongst fragments dug up in excavations in Faenza; and (3) there lived at Faenza a family named Faxioli or Fagioli. These facts lead two Faventine authors (Malagola and Argnani) to the conclusion, coloured by local patriotism, that no maiolica factory ever existed at Caffaggiolo, the presence of this name on a number of pieces being explicable as an abbreviation of Casa Fagiola, on the analogy of the Casa Pirota at Faenza. After having caused a good deal of confusion, this explanation was unanimously rejected by French, English and German writers on ceramics; last of all Gaetano Guasti did meritorious service by proving beyond refutation that it is untenable.

There is mention of a potter's workshop in two ancient documents, of 1485 and 1506 respectively. The latter of these is a letter from Pierfrancesco de' Medici, praying a nobleman at Siena to obtain "the white clay used by potters at Genoa for pouring over their wares before they dry." But this is not the only evidence of the relations of the Medici with the factory at Caffaggiolo. They are clearly shown by several proofs adduced by Guasti. The pieces, moreover, with the mark *Cafaggiolo* (or *Chafagguolo*), or attributable with certainty to that place, have plainly the appearance of coming from a factory which was under princely protection and was no ordinary establishment. Lastly, several of these pieces bear as mark a monogram made up of the letters SPR, sometimes accompanied by a trident. Of the trident, which occurs also amongst Faenza marks, absolutely nothing is known, whilst there

has been great difference of opinion as to the monogram.[27] An elucidation both charming and probable (offered by Molinier) explains the letters SPR as an abbreviation of "Semper," one of the mottoes of the Medici. The interpretation is the more probable as another of these mottoes, the word "Glovis" (*si volg* read backwards) occurs on Caffaggiolo wares.

Fig. 135.—Dish with the subject of a maiolica-painter in his workshop. Caffaggiolo, about 1510–1520. Victoria and Albert Museum.

The "Semper" mark occurs on the famous plate (see p. 104 above and Fig. 135) on which are represented a man and woman sitting as models to, or perhaps spectators of a maiolica-painter busy decorating a plate. The piece was once supposed to have been painted by Raphael, or at least to depict Raphael as a maiolica-painter. Both conjectures are too obviously meaningless to need discussion here. The plate is also interesting enough in itself to make superfluous all fanciful interpretations; it confirms, for instance, the correctness of the statement made by Piccolpasso, that the maiolica-painter supported his plate on his left knee whilst working upon it. A more likely explanation of the composition has, moreover, been offered than that given above. It is based on the supposition that the two persons who are perhaps sitting for their portraits are Pierfrancesco de' Medici and Maria Soderini. They were married in 1511, and to judge from its style the plate may well have been painted about that year. Together with two heraldic dishes of 1507 and 1509, it is in any case amongst the earliest pieces bearing the Caffaggiolo mark. The latest dates from 1570. The short duration of the factory again indicates that it was dependent on princely protection and not in a position to stand by itself.

But the chief indication of a privileged standing and a special relation to the Medici at Florence is provided by the noble, purely Florentine style which is the mark of all the most magnificent and carefully executed pieces from Caffaggiolo; we may name as instances the dish in the Schlossmuseum in Berlin with a figure of Fame after an engraving by Nicoletto da Modena, or the dish with Diana and Endymion in the style of Botticelli, formerly in the Basilewski Collection, or the two most famous of all (both in the Victoria and Albert Museum), the dish with St. George after the statue by Donatello, formerly outside the church of Or San Michele[28] at Florence (Fig. 136), and the dish (in the Salting Collection) with Judith and her companion on galloping horses

bearing the head of Holofernes (Fig. 137). The last-named piece was sold at the Spitzer sale in 1893 for the then unheard-of sum of 52,000 francs, and is now presumably worth at least four times as much.

In these dishes the whole surface is only exceptionally covered

Fig. 136.—Dish with a representation of the St. George of Donatello. Caffaggiolo, first half of 16th century. Victoria and Albert Museum.

by the figure-subject; generally it occupies the middle only, whilst the rim is reserved for grotesque or other ornamental motives. As regards the latter, *alla porcellana* scrolls are the commonest, but they are to be distinguished rather by their colouring than by their design from those of Faenza. The practice of covering the background for figures or ornamental motives with a deep lapis-lazuli blue pigment, in brush-strokes which are obviously with intention left undisguised, did not obtain at Faenza (though, on the other hand, it was not unknown at Castel Durante and Gubbio). Another peculiarity of Caffaggiolo (and also of Venice) is the use of the stick of the brush for scratching away this same blue so as to produce a design in white lines. Lastly, the Medici factory seems to have turned its attention to lustre painting similar to that of Deruta; for the Victoria and Albert Museum possesses a plate on which even the "Semper" mark is rendered in lustre, which would scarcely have happened if the

plate had received its lustre colouring at Deruta and not at Caffaggiolo itself.

In addition to the devices and arms of the Medici we not infrequently find upon Caffaggiolo maiolica—introduced on cartouches or in other ways amongst the decoration—the initials S.P.Q.F. or S.P.Q.R., which may be read *Senatus populusque Florentinus* or *Romanus*. As regards the shapes, dishes and plates are overwhelmingly in the majority; hollow wares—such as a jug with the arms of Leo X. in the Victoria and Albert Museum—are extremely rare. A remarkable feature of the productions of the Caffaggiolo factory of the best period is the absence of artists' signatures. The Judith dish alone is signed, being marked *Jap°* (Jacopo ?) *in Chafagguolo*.[29] Possibly artists' signatures were forbidden at this factory; perhaps it was a matter of course that they should be forbidden side by side with the "Semper" mark of the princely family.

FIG. 137.—Judith with the head of Holofernes. Caffaggiolo, first half of 16th century. Salting Collection, Victoria and Albert Museum.

By the year 1540 the factory was already on the decline. Here again it was the style of Urbino that imposed itself and put an end to the local peculiarities. The leading painter in the Urbino manner at the end of the sixteenth century would seem to have been an artist named *Antonio Fattorini*. At the same period (in 1590) two Caffaggiolo potters, *Giacomo* and *Loys Ridolfi*, left their native place to found a *faïencerie* at Marchecoul in Brittany. Probably they belonged to a different factory from the original one. According to a document in the archives a factory was still in existence as late as 1748.

The production of maiolica at SIENA was for long regarded as an offshoot from that of Caffaggiolo. It was first ascertained in 1903 by an English student (Langton Douglas) that the reverse was rather the case. To judge from all the evidence, the industry at Siena was one of the oldest in the whole of Italy and, at its zenith, unquestionably one of the best.

As early as 1262 there were so many potters in the city that their kilns constituted a danger, on account of which they were brought to the notice of the city authorities. In the burgess-rolls of 1363 we find mention of no less than thirty-three *orciolari*. Excavations on the spot have shown that they were complete masters of the tin-enamel, and that, as regards its purity and other technical

qualities, they were superior to other contemporary potters—for example, those of Orvieto. In 1476 sixteen occupants of *botteghe* petitioned the *signoria* of Siena to impose a toll on earthenware from other places with the exception of Spanish maiolica from Valencia and Malaga. About 1500 the industry was in full swing.

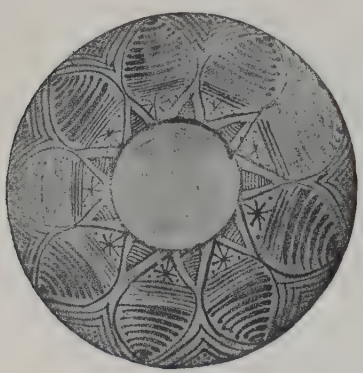


Fig. 138.—Back of a Siena plate. Pringsheim Collection, Munich.

The oldest production of the *Siena factories* is a tile pavement in the oratory of Santa Caterina at Fontebranda, which—although much restored in the course of the centuries—enjoys a deserved reputation as a veritable treasure-house of ornamental motives in a pure, rich Renaissance style. Yet in this respect this pavement perhaps comes after another, five years later in date, which was found in the palace of Pandolfo Petrucci at Siena, though a large part of it is now elsewhere: the Victoria and Albert Museum possesses a considerable portion of it, comprising several hundreds of tiles, whilst smaller portions have found their way into the Louvre and other museums, amongst them those of Berlin and Hamburg. In this pavement the ornamental inventiveness of the Renaissance reached a bewildering height; the patterns of the border are continued from tile to tile with incessant variations, while each of the remaining tiles forms a complete decorative composition, every one more beautiful than the last.

By means of comparisons with the designs and colours in these pavements, in which the ground-colours, orange and *terra di Siena* red, are dominant, it has been possible with tolerable certainty to attach the name of Siena to a series of pots, *albarelli*, vases and especially dishes and plates which may be said to belong nowadays to the rarest and costliest objects in the antique market. In any case at the Coope Sale in 1910 one of the dishes reached the sum of £3700, hitherto certainly a record price for Italian maiolica. The largest collections of these valuable objects are in the two London museums and in a private collection at Munich (the Pringsheim Collection), the subject of a magnificent recent publication by Otto von Falke. In this work all the types are discussed which can reasonably be attributed to Siena. It must suffice here to mention a few of the most obvious characteristics that are common to the whole group.

With this in view we must at once draw attention first and foremost to the *backs* of the objects (Fig. 138), or rather of the dishes and plates, for in the reverse decoration of these we have the surest indication of Sienese fabrication; it consists of a radial flower in blue and orange expanding around the base, with trans-

versely striped oval or lancet-shaped petals, the ground between the petals being hatched or filled in with stars and spots.[30] Another indication holds good only of a particular group, namely, the wide-rimmed plates or *Tondini*, decorated with a profile portrait in the small well, round which the borders or ornamental panels of the rim form a heavy framework. In order to bring out more strongly on the light ground the profile of the portrait, this is edged more or less broadly with a kind of cast shadow in blue (Fig. 139). This method of treatment was also employed at Deruta, but there, as we shall shortly see, in combination with other peculiarities which exclude all possibilities of confusion. Profile portraits occurring on *albarelli* (Fig. 140) are also edged in blue. Another mark of these Sienese *albarelli* are the tightly-bound wreaths of foliage generally enclosing the decoration on the front, whether consisting of figures or of purely ornamental motives; in combination with these, as a further characteristic, we have ribbons starting from the wreath and waving backwards and forwards (Fig. 141). A peculiarity of the oldest Sienese wares of the Renaissance period is again their diapering with thin blue stems with blue and yellow flowers, strongly recalling the patterns of Hispano-Moresque type used at Florence, but distinguishable from them. A group of Sienese plates is further differentiated especially by their great number of concentric borders, sometimes merely in outline, sometimes filled in with scale pattern and leaf-ornament of every kind. On individual plates (as, for instance, in the Pringsheim Collection and the Victoria and Albert Museum) may be found *bianco-sopra-bianco* decoration in combination with *alla porcellana* ornament in blue. But such renunciation of colour was otherwise foreign to the maiolica-painters of Siena. It is indeed just their use of many and unusually pure colours that is characteristic of the maiolica of this city. One of its leading pigments was that which is named after the city (*terra di Siena*), another a strong orange-yellow, a third a magnificent copper-green, a fourth a deep and lovely blue, which sometimes nearly gives the effect of black, as, for instance, in the border round the tile pavement of the Palazzo Petrucci.[31] But it is the orange-yellow and particularly the *terra di Siena* red which most of all give Sienese maiolica its distinctive note of colour.

FIG. 139.—Plate with profile of a woman with blue shadow. Siena, about 1510. Pringsheim Collection, Munich.

Not much can be established from the initial marks which are

found from time to time on the wares of Siena. A single plate only, in the Victoria and Albert Museum, is signed in full: *fata ī Siena da m° Benedetto.* According to Douglas, this Maestro Benedetto was a son of a certain Maestro Giorgio of Faenza. At the beginning of the sixteenth century he had his workshop in the potters' quarter at the Porta San Marco; in 1510 he became a member of a brotherhood for tending the sick of the city; between 1518 and 1520 he delivered maiolica in quantities to the dispensary of the monastery—*albarelli* and other jars to the number of 2000 pieces in 1518 alone. He must therefore have had a large workshop with many painters, and this circumstance certainly accounts for the fact that the pieces bearing his presumed mark [32] (B° or M°B) are very various in quality, none of them indeed being superior to the best unsigned pieces.

FIG. 140. —*Albarello* with profile of a woman with blue shadow. Siena, about 1510. Pringsheim Collection, Munich.

About 1525 Faventine influences seem to have put an end completely to the peculiarities of Siena. At all events, the share of Siena in the maiolica of the sixteenth century can only be determined by means of pieces of the first quarter of the century. That the manufacture continued in existence may perhaps be established by the fact that the floor at Santa Caterina, after an interval of about half a century, was restored and in large part renewed between 1550 and 1650—in 1600 by a certain Girolamo di Marco Gioschi, who delivered no fewer than 3000 copies at least of the original tiles. It is these copies that fairly often turn up as tiles from Santa Caterina in collections north of the Alps.

Siena does not enter again upon the scene of ceramic history until the eighteenth century. The Sienese potters, like those of Castelli, then devoted themselves chiefly to pictorial painting in pale tones, using as copies for them Marcantonio Raimondi and Agostino Caracci. An oval picture panel in the Berlin Museum with the Triumph of Galatea after the latter is signed: *Bartolomeo Terchi Romano 1727 Siena.* The artist here named seems to have worked earlier at SAN QUIRICO, which lies between Siena and Chiusi and was the ancestral estate of the Chigi family. Here also worked for a time *Ferdinando Maria Campani*, who in 1733 signed, amongst other pieces, a dish in the Berlin Museum with a representation of the story of Moses after Raphael and in the same year a dish in the British Museum with the Creation of the Stars,

also after Raphael. A dish with a pastoral or vintage subject by Campani in the Castelli manner, in the Victoria and Albert Museum, is dated 1747. It would seem to be the latest known piece from any factory at Siena.

Exhaustive researches in archives, undertaken on the spot by G. Raffaelli, have proved that one of the most important ceramic centres in Italy in the first decade of the sixteenth century was the little town of Castel Durante, from 1635 onwards called Urbania; it lies on the River Metauro, on the road between Urbino and Borgo San Sepolcro. It was, moreover, here, as will be remembered, that Piccolpasso lived and wrote the tract which affords such a complete initiation into all the secrets of the maiolica art.

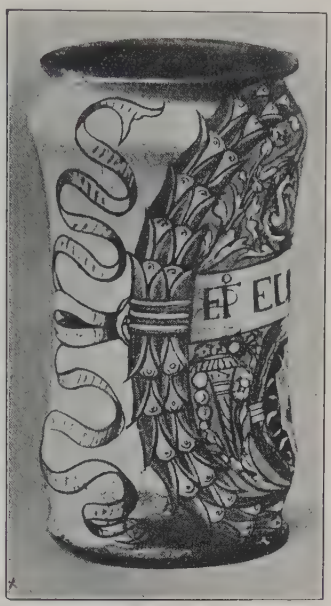


Fig. 141.—*Albarello* ascribed to Maestro Benedetto. Siena, about 1510. Pringsheim Collection, Munich.

But whilst there is a wealth of literary contributions to the history of the manufacture at Castel Durante, it is difficult, not to say impossible, to reconstruct an intelligible picture of the industry itself with the help of extant documentary wares. There is hardly another old pottery centre in Italy that has swollen so much as Castel Durante the heap of conjectures of which the voluminous works on Italian maiolica so predominantly consist. Here we will leave hypotheses alone and turn to some of the few pieces established by means of their signatures, the only ones upon the foundation of which the attempt can be made to sketch the leading characteristics of the factory.

The oldest piece of Castel Durante is a basin formerly in private possession in England,[33] with the arms of Pope Julius II. (of the della Rovere family) and a rich design of trophies and grotesques on a dark blue ground. It is signed: *1508 a di 12 de Seteb. facta fu i Castel Durāt. Zona Maria Vro*; that is to say, it was made at Castel Durante, on September 12, 1508, by "Zona Maria Vasaro (the Potter)." This piece is akin to a large dish at Bologna, which is decorated in the middle with the arms of the Farnese family on a blue ground, surrounded by a border of yellow palmettes; in the hollow are trophies reserved in white on a blue ground, and on the rim *candalieri*, *putti* and grotesques in blue on a yellow ground. This dish bears on a scroll the signature *Pietro dal Castelo fecit*. The pieces in question are the only known works by either of these artists. A dish formerly in the Oppenheim Collection[34] at Cologne bears the date 1510 and the signature

Bastiane ; it is decorated within a broad border of trophies in yellow, ochre-brown and light green on a dark blue ground, with a representation of a woman hung by the feet as a punishment for unfaithfulness. This " Bastiane " (Sebastiano) is identical with one *Sebastiano d'Marforio*, who signed and dated (1519) a

Fig. 142.—The Flight into Egypt. Castel Durante, 1526. Ashmolean Museum, Oxford.

drug-vase in the British Museum of which the companion vase is to be found in the Victoria and Albert Museum. Both pieces are decorated with weapons and yellowish-toned grotesques on a ground of dark blue and green.

Absolutely authentic pieces of Castel Durante maiolica decorated exclusively with figures first appear in the years 1524–1526. They are a series of bowls and plates by one and the same hand, bearing, in addition to the dates named, the inscription : *in Castel Durante*. Two such marked bowls are in the Louvre, one with the subject of Apollo and Marsyas, the other with the Rape of Ganymede ; these and a dish with the Flight into Egypt [35] (Fig. 142 ; illustrated by Delange, pl. 68), are almost Raphaelesque in style, but quite devoid of character in the drawing and pale and insipid in their excessively fluid colours. If they did not bear the mark *in Castel Durante*, they would be assigned without hesitation to Urbino, and not unreasonably, as they in several respects

approach the works signed by, or ascribed to, *Nicola da Urbino*, of which the earliest bearing a date is a plate of 1521, with a figure of a king enthroned (Fig. 143, Delange, pl. 55). This artist, whose actual name was Nicolo Pellipario, holds in the history of Italian maiolica a fluctuating position of his own. And this not merely because he migrated from Castel Durante to Urbino and belongs with his art to both of these places, but also because there are few sure bases for determining the characteristics of that art. The only absolutely certain works from his hand are the extremely few that he signed. A dish in the British Museum, with a sacrifice to Diana, is signed: *Nicola da U.* His signature otherwise consisted of a monogram composed of all the letters in his baptismal name, and occurs either alone, as in the dish with the king enthroned, or with the addition *da Urbino*, as on the bottom of a dish in the Louvre with a painting of the Parnassus after Raphael, or accompanied by the words: *fata in botega de guido da castello durante in Urbino 1528*, as on a large dish in the Bargello at Florence with a composition of thirty-four figures representing the martyrdom of St. Cecilia. The Guido mentioned in the last-named signature was a son of Nicolo, whom the latter joined—presumably about 1526–1528, and with whom, at all events, he was living in 1540. As shortly after his migration to Urbino Nicolo seems to have given up signing his works, the later ones must be sought for by means of style-criticism. This is always an insecure method when it is a question of Italian maiolica, more so than ever where Nicola da Urbino is concerned, whose signed and completely established works are not only, as we have seen, extremely few, but also very unequal, alike in style and in worth. Since, nevertheless, they have been taken as sufficient proofs for the attribution to Nicola da Urbino of two of the leading achievements of the art of maiolica in Italy, they cannot, of course, be lightly dismissed. At the same time, it is and continues to be very remarkable that the same artist who in 1521 signed the weak composition of a king enthroned should have carried out a few years *earlier* (not later, when he might be supposed to have become matured) two works each in its way so outstanding as the "Correr service" and the "Gonzaga service." Only because they do not come nearer to the work of any other known maiolica-artist do we here, with many reservations, follow the example of the latest authorities and connect the two services with the name of Nicola da Urbino.[36]

The Correr service takes its name from the Correr Museum at Venice, where the greater number of pieces belonging to it are to be found,[37] namely, seventeen plates decorated with figure-subjects. A few are scattered in other collections (such as a plate with Vulcan and Apollo in the Berlin Museum). One of the seventeen pieces at Venice (Fig. 144) bears the date 1482. This date, with the word

Salomon and some illegible signs, is painted on one of two pedestals in a representation of Solomon worshipping idols; in the corresponding place on the companion pedestal are some illegible lines. This date, 1482, was for long taken to be that of the year in which the service was produced, until Otto von Falke proved that the compositions on three pieces of the service undoubtedly executed at the same time are taken from the earliest Venetian edition of Ovid, which did not appear till 1497. According to Falke, the date 1482 must have been copied with the rest of the composition from an original till then unknown. But Henry Wallis, who later dealt with the service in a special monograph, and had found the original of the Solomon plate and several of its brothers in the famous book entitled *Hypnerotomachia Poliphili*, is more likely right when he maintains that the date 1482 on the one pedestal, like the illegible lines on the other, is inscribed merely to fill up an empty space. As to the date of origin of the service, moreover, there is no longer any dispute. It is generally placed about 1515.

FIG. 143.—Nicola da Urbino: a king enthroned. Castel Durante or Urbino, 1521. Basilewsky Collection, St. Petersburg.

FIG. 144.—Nicola da Urbino: Solomon worshipping an idol. Plate from the Correr service. Castel Durante, about 1515. Museo Civico, Venice.

In nine of the seventeen plates the composition fills the whole surface; in the remaining eight, on the other hand—as in Fig. 145—it is grouped about an unusually small medallion picture in the central well of the plate. In both manners it is in every instance of eminently decorative effect; *istoriati* wares do not exist with compositions showing greater feeling than those of the Correr service. But even rarer is the beauty of its colouring. All its colour, including a charming pale pink obtained from a thin manganese, and a delicate yellow in the flesh-tints, are fused into the blue ground-painting, and with the help of the latter a bluish general tone is created, the soft harmony of which does not otherwise occur amongst the excellences of the Italian *istoriati*.

Isolated pieces are extant—scattered amongst various collec-

tions—of the Gonzaga service (Fig. 146), carried out about 1520 for Isabella d'Este, wife of Gian Francesco Gonzaga, Marquis of Mantua, daughter of Ercole I.; two plates are in the British Museum, one in the Victoria and Albert Museum (Salting Collection), a dish at Hamburg, and a plate and a ewer at Bologna. The

FIG. 145.—Nicola da Urbino: Midas and Pan. Plate from the Correr service. Castel Durante, about 1515. Museo Civico, Venice.

dishes and plates are decorated in the sunk centre with the arms of Gonzaga and Este impaled, and on the rim with mythological and Biblical subjects. The ewers have the same escutcheon on the body and are further decorated with grotesques on a blue ground. In this service the art of the Italian maiolica-painter celebrates one of its greatest triumphs. The colours have greater fulness and brilliance than in the Correr service, without for that reason being of less beauty, and the harmonies are even more wonderful, being due not to a ground painting of blue, but evoked by the direct application of the pigments on the white enamel.

If the Correr and Gonzaga services are really the work of Nicola da Urbino, they were executed before his removal to Urbino. If it can nevertheless be claimed that the Gonzaga service in particular is in the Urbino style, this is as much as to say—always assuming connection with the service—that he was the creator of that style, which he developed, as may be seen from the Correr service, with its blue ground painting, from the style

of Faenza. In the later figure-painting of Castel Durante the influence of Nicola da Urbino can only be traced as a general reaction from Urbino in just the same way as in many other ceramic centres in Italy.

As regards the artist who signed himself *Francesco Durantino*

Fig. 146.—Dish of the Gonzaga service with the subject of the Gathering of Manna, after Raphael. Ascribed to Nicola da Urbino. Castel Durante, about 1520. Hamburg Museum.

on a small group of works in pure Urbino-style of the decade 1543–1553, we do not know whether he was domiciled at Urbino or at Castel Durante, or perhaps in the now unknown "Monte Bagnolo, near Perugia," of which the name is added to his own on his latest dated productions. The Italian *maiolicari* were a wandering folk, and for reasons that cannot be explained this seems to have been the case especially with those of Castel Durante. According to Piccolpasso, it was one Guido di Savino of that place who, about 1535, transplanted the manufacture of his native town to Antwerp (see p. 231). From Castel Durante also came the Gatti family, who, in 1530, founded a factory in Corfu; a native of the same place again was Francesco del Vasaro, who, in 1545, set himself up at Venice. But it was Urbino especially, as Piccolpasso has testified, that drew its supply of potters from Castel Durante. "A large proportion of the masters," writes the old author, "who work at Urbino come from Castel Durante."

The predicate "Durantino," therefore, like the formula "da Castel Durante," cannot be taken as a guarantee that a piece with such a signature came from that place. Only the phrase "*in* Castello Durante" affords any security in this respect. Amongst the certain Castel Durante marks we may therefore reckon also the words *P. Mastro Simone in Castelo Durate* 1562, which occur on a covered jar figured by Delange, with a shield and grotesques (Fig. 147; formerly in the Cajani Collection in Rome).

Fig. 147.—Maestro Simone: covered vase. Castel Durante, 1562. After Delange.

With all this we may rightly ask, What was the style that became peculiar to Castel Durante after the early transference of its style in figure-painting to Urbino? The answer must be that after Nicola da Urbino had left the town, the only speciality of Castel Durante consisted in its *ornament*, and even so merely in a single type. It is true that Piccolpasso states that embossed dishes were made at Castel Durante, and also that the *bianco sopra bianco* technique was practised there. But embossed dishes were made in any case at Faenza, and possibly elsewhere as well, and the same is true of the *sopra bianco* technique. Nor can the so-called *a cerquate* motive, that is, oak branches painted in yellow intertwined on a blue ground around a central medallion in which is generally to be seen a portrait or an *amorino* painted *en grisaille*, be regarded as an exclusive peculiarity of Castel Durante. For why may not Urbino also, the place of residence of the ducal family of della Rovere, have used this motive with reference to the oak-tree on the escutcheon of the family? To judge from authentic specimens, on the other hand, it may be taken for granted that the decoration called by Piccolpasso *trofei*, that is, hanging trophies painted *en grisaille*, was a favourite with the artists of Castel Durante, and that even in combination with other motives of decoration it is a mark of the wares of this town. We may also mention as properties generally characteristic of them the following: they are made of a pale greyish-yellow clay, and the dishes and plates are only exceptionally decorated on the back. They are bordered with a yellow line when they have figure decoration, and with a light grey (less often yellow) line when they have only ornamental

designs in *the light greyish-olive-green tone which is indisputably peculiar to them.* The outlines are drawn sometimes in blue, sometimes in grey. In addition to the typical grey in the trophies, we sometimes find a clear reddish-brown. In so far as the pieces with figure designs can be said to have any peculiarity as regards colouring, it is to be looked for in a certain paleness of the colours, partly due to the light olive-green tone in the flesh painting. A peculiarity of the works ascribed to Nicola da Urbino has been justly recognised in the manner in which he paints grey clouds on a blue sky, coiling the outlines of the clouds inwards in spirals (very noticeable in Fig. 146).

FIG. 148.—Plate with trophies in grey on a blue ground. Castel Durante, about 1520. Schlossmuseum, Berlin.

What is known about the production of maiolica at Castel Durante in the seventeenth and eighteenth centuries is almost nothing. A bowl in the Louvre, decorated with the Triumph of Flora, and recalling in its manner of painting a slightly tinted pen-drawing, is signed *Hippolito Rombaldotti Pinse* (pinxit) *in Urbania ;* it must therefore have been made in or after 1635, in which year Urban VIII. renamed his birthplace with its present name, Urbania. The same signature is found with the date 1678 on a large vase with snake handles and a design of allegorical figures in private possession at Milan. In the first half of the eighteenth century the factory at Urbania appears to have taken an upward turn under the influence of the leading production of that time, round about Castelli in the Abruzzi. *Giovanni Rocco de Castelli* is the name of a master who, in 1732, signed a panel (in the Berlin Museum) with the subject of the Baptism. As shown by the inscription on the front, it was painted at Urbania, formerly Castel Durante, but in pure Castelli style.

Amongst the least vague and most clearly defined productions of the Italian maiolica-potters are the wares nowadays referred to DERUTA, in the States of the Church, a small town on the left bank of the Tiber, not far from Perugia, on the road from that city by way of Todi to Orvieto. In the sixteenth century Deruta enjoyed great renown for its gold-lustred earthenware. In 1553 Leandro Alberti, in his *Descriptione di tutta Italia*, writes: "The earthen dishes here produced are widely celebrated, because they are executed in such a manner that they look as though they were gilded. Nothing in Italy can be compared with them, although many kinds of imitations have been attempted." Nevertheless, from the middle of the eighteenth century until our own days,

Pesaro, not Deruta, was believed to be the place of origin of the gold-lustred Italian wares; credence was given to an author biassed by local patriotism, G. B. Passeri, who, in his *Istoria delle pitture in majolica fatte in Pesaro*, published in 1752, on absolutely false grounds assigned to his native city the honour of having discovered the golden lustre, giving it credit as well for all the gold-lustred wares known. It was not till our own time that two French authors produced evidence to show that this honour belongs rightly to Deruta, and that in all probability the part played by Pesaro in the history of pottery was quite inferior.

Fig. 149.—Lustred dish with portrait of a woman. Deruta, about 1520–1530. Louvre.

The great majority of these wares are large dishes with a heavy body of red or yellow clay and often quite primitive in shape. On the back they are undecorated and only washed over with a transparent lead-glaze; on the front they are tin-enamelled and painted in a peculiar light and thin blue, used both for the drawing of the outlines and for the modelling, which is slight and not very plastic in character, but thrown up from the ground by means of a border in blue following the outlines like a slanting shadow. This painting was covered in a third firing with a thin transparent glaze, which in a direct light has a delicate, yellowish-olive tone, but when lighted obliquely glistens with a metallic lustre, appearing in turn like gold, or redder than any gold, or sky-blue, or iridescent with all the hues of the rainbow, or mother-of-pearl. From this last resemblance it has the name of *madreperla*.

The decoration consists most often of a bust in profile of a beautiful woman with an appropriate commendation on a scroll in the background (Fig. 149); but profile busts of men (especially helmeted warriors) are also common, or else an emblem, or shield of arms. Mythological or Biblical subjects are less general, and rarer still *genre* subjects, as, for example, on the splendid dish in the Louvre (Fig. 150), with a representation, freely copied from Raphael or Marcantonio, of a mother teaching her child to read.[38] Subjects such as these are confined to a larger or smaller circle in the bottom of the dish and enclosed by a wide ornamental border on the rim of the dish. Standing or seated figures are depicted by preference—even in open-air scenes—on a tiled floor (Figs. 150 and 152), the perspective foreshortening of which (when introduced) does not disturb the flat pictorial effect certainly aimed at by the slight non-plastic modelling of the figures. Different

aims, in fact, are often in conflict in these dishes. In order to give free play in them to all the colours of the rainbow they are not seldom pressed in moulds, so that the figures and ornamental designs stand out in low relief. The decoration on the rim is generally divided radially into panels (the so-called *a quartieri*

Fig. 150.—Lustred dish with a mother teaching her child to read. Adapted from Raphael. Deruta, about 1520–1530. Louvre.

design), which are filled in either with scale-pattern or with large foliated ornament or palmettes. In addition to dishes, we find plates, two-handled bulbous vases, cylindrical cups on a high foot, jars in the shape of a pine-cone and large and small ewers (Fig. 151). A number of pieces of this class come so near to one another in style and execution that they might almost have been carried out by one and the same artist—in any case about the same time. There has been a tendency, on the ground of their strong style, to suppose them to belong to the fifteenth century. In reality they are to be attributed to the beginning of the sixteenth century.

It has been proved, it is true, from a few old documents that have been brought to light, that there were potters at Deruta as early as 1387, also that tin-enamel was known there in 1475. The earliest mention, on the other hand, of the use of golden lustre is made, as has been stated already, by Leandro Alberti in 1553. That it was employed about half a century before

this date is shown by a votive-tablet representing two women seated on a bed in the presence of four kneeling figures and a Madonna among clouds, formerly in the Castellani Collection. This tablet bears the date 1503 and the words: *I Deruta.* The next oldest known dating on an authentic gold-lustred piece from Deruta is the date 1521, appearing on a bowl in the museum at Arezzo with the subject in relief of the Adoration of the Shepherds. The signature is known of only one of the artists of Deruta, reading: *el frate in Deruta.* This occurs together with dates ranging from 1541 to 1554 on a small series of pieces in which, in accordance with the taste of the time, the motives are no longer single figures, but many, illustrating a story. A leading specimen with this signature is a large dish with the subject of the Marriage of Alexander and Roxana (Fig. 152 after Delange, pl. 45). In this the artist has sought to imitate, to the best of his ability, the style of the stronger class, the painting being carried out in blue only (in addition to the lustre) and outlined as on the older pieces. On a bowl in the Louvre, on the other hand, with a scene from the Orlando Furioso of Ariosto (signed: *1545 in Derute frate fecit*), the drawing and shading are in bistre, the draperies blue with white and yellow high lights, the greensward and the dress of a female figure green. In this work, therefore, *el frate* has abandoned the simple principle of the earlier Deruta decoration. Even if in other works he observed this principle, his style is nevertheless so loose and his lustre so poor that he may on the whole be said to mark the beginning of decadence. To judge from many circumstances, the best period of Deruta lustred maiolica fell in the twenty years between 1520 and 1540.

FIG. 151.—Jug with gold lustre and blue. Deruta, about 1520–1530. After Delange.

The same certainly holds good of the unlustred types which have recently, beyond doubt rightly, been referred to the same town. They comprise a series of dishes and other pieces, decorated, like the lustred pieces, with portraits of women (Fig. 153) and busts of warriors, not in blue and lustre, but in a few very intense colours: a deep blue, a light yellow, and ochre-yellow and green. They are made of the same heavy red or buff clay as the lustred wares, and, like them, are lead-glazed and devoid of decoration on the back; the outlines of the designs on them are in blue shaded in the same colour, with sparing use of chiaroscuro and modelling, also in blue. The two groups form together a family which is justifiably prized as one of the most distinguished

in Italian maiolica. Technically, and to some extent also in decoration, the lustred group is derived from Hispano-Moresque ware; but in their style of figure-painting they are independent alike of Spanish and of Italian wares. Yet they are naturally not entirely without antecedents in this respect, only it is not in

Fig. 152.—El Frate: the Marriage of Alexander and Roxana. Painted in gold lustre and blue. Deruta, about 1550. After Delange.

pottery but in painting that the derivation of the noble style of figure design in the best Deruta wares is to be sought. It is not only their lustre, but also the reflection they give of the grace and sweetness of the early Renaissance Umbrian school that lends to these wares their beautiful and magic radiance.

Now that it has been deprived of the claim (formerly allowed to it) to be the place of origin of the gold-lustred wares, the little city of Pesaro, in the duchy of Urbino, has lost most of its significance in the history of Italian maiolica. Of this city also we know that in the later Middle Ages—the date 1396 can be mentioned—potters were included among its inhabitants, and from later documents we may conclude that it was already well known for its wares before it began to make an occasional practice of marking them with its name. The earliest dated piece[39] bearing the legend *Pesaro*, a *fruttiera* in the Ashmolean Museum at Oxford, is a very poor commercial production in the Urbino style; it is painted with the subject of the Creation of the Beasts and is

inscribed: *1540 fatto in pesaro.* A bowl on a foot in the British Museum, painted by the same hand with the subject of Cicero expounding the law to Julius Cæsar, is a markedly superior work; perhaps even better is a dish of 1544 (Fig. 154), reproduced by Delange, representing Diana and her nymphs surprised by Actæon. These productions of Pesaro, however, do not rise above the *istoriati* pieces of average quality from Urbino. We know, moreover, to whom they are due; the bowl in the British Museum is signed *Girolamo da le Gabice in Pesaro.* The whole group of wares made about 1540 may thus be determined as the work of an artist whose full name, *Girolamo di Lanfranco fra Gabicce*, is known from the city archives; Gabice is a castle in the neighbourhood of Pesaro. In 1552 this artist or potter is found as one of the signatories of a representation made by several potters of Pesaro to Guidobaldo II, Duke of Urbino, to induce him to prevent the importation of pottery from other places, and it is further known of Lanfranco that in 1582 he was granted a privilege for using real gold on his wares. In 1598 he was succeeded by his son, *Giacomo Lanfranco*, who in the capacity of painter had many years before taken a share in signing works from his father's factory. One or two other names of painters or occupants of a *bottega* occur on wares with sixteenth-century dates and the addition of the phrase *fatto in Pesaro;* the pieces in question do not, however, give the impression of any peculiar character belonging to the productions of the city. Undoubtedly many of them pass for Urbino wares. The latest piece with a date in combination with the mark of the city is of 1566, when the fabrication was already on the decline. The next time we hear of it is in 1718. It was then in the hands of a single potter only, who was of a quite ordinary stamp. Later in the eighteenth century worthy attempts were made by *Antonio Casali* and *Filippo Antonio Caligari*, in association with the painter *Pietro Lei*, to re-establish the manufacture of pottery at Pesaro. In the Sèvres Museum we find, amongst other pieces made by this firm, a copy of a Chinese plate in colours and gold (exhibited side by side with the original); in the Berlin Museum both maiolica with hastily painted grotesques showing the old technique, and earthenware with overglaze painting and gilding; in the museum at Hamburg a ewer and washbasin with grotesques in iron-red and, among them, rococo motives in blue picked out with gold enclosing

FIG. 153.—Dish without lustre. Deruta, about 1520–1530. Formerly in the Zschille Collection.

white panels with bouquets of flowers in colours. But none of these wares won for the little city a reputation in the least equivalent to that of which merciless modern research has robbed it.

Beneath the soil of the neighbouring town of RIMINI quantities of fragments have been found of *mezzamaiolica* with monograms

FIG. 154.—Diana and her nymphs surprised by Actæon. Pesaro, 1544. After Delange.

or heraldry relating to the Malatesta family and attributable to a period about 1425. The only information to be found about the town as a place of maiolica production in the sixteenth century is given by Piccolpasso, by whom, however, Rimini is just mentioned and no more. Its relation to the art is therefore only known from a little series of pieces bearing such marks as: *in Arimin*, *in Rimino* or *in Ariminensis*. On a fragment of a vase with a subject from Ovid in the museum at Bologna is found the inscription: *153 Julio da urbino in botega de mastro Alisandro in arimino*. The same date occurs on the few other marked pieces from Rimini hitherto known, such as a dish in the Musée de Cluny with the Expulsion from Paradise and another in the British Museum with the Fall of Phaethon. They all show, under a more or less clear glaze, a pale general tone and pale flesh tones shaded with reddish-yellow; a blue also occurs in them which is remarkable as being nearly black. The landscapes in this little

group of wares are handled better than the figures; a peculiarity of them is that the tree-trunks are not quite black, as on Urbino maiolica, but only shaded with black over a brown under-painting. The marked pieces from Rimini are therefore not without a few small peculiarities; but on the whole they bear so close a likeness

Fig. 155.—Giuseppe Giovanni Battista da Faenza: Alexander the Great and the family of Darius. Verona, 1563. Bracon Hall, Norfolk.

to the maiolica of Urbino that they cannot be allowed to possess any really independent character.

As regards the maiolica-factory at Ferrara, Piccolpasso relates that it was under the protection of the Duke of Ferrara, Alfonso I., who, according to the same authority, was the discoverer of a peculiarly brilliant white glaze (*bianco di Ferrara*). From the archives also it is known that the city had a flourishing maiolica industry, carried on, it would seem, during the first half of the sixteenth century in the main by potters summoned or immigrant from Faenza. None the less, no marked piece dating from this period is known, nor yet from the seventeenth century. As regards the eighteenth century, there is, it is true (in the Victoria and Albert Museum), a dish painted in manganese-purple with a Bacchanalian rout and the inscription: *Thomas Masselli Ferrarien fec.*, but this does not in any way prove that the piece was executed at Ferrara itself. From these circumstances, we may draw the conclusion that the maiolica of Ferrara, even more than that of Turin, must have been devoid of any marked peculiarity, and

that, in consequence, it probably lurks in museums and collections amongst productions of Faenza or Urbino.

In the case of VERONA, the position is not quite so bad. It is certainly a poor admission to have to make that the maiolica of this city is known from two pieces only, both in the Urbino style. But at any rate it can be added, of one of these, that it is one of the most beautiful pieces of pottery created in this widely distributed style. It is a bowl (colour-plate II) in the Kunstindustrimuseum at Copenhagen, with the subject of the arrival of Æneas in Italy, marked *1547 . . . in verona.* Brilliant as the piece is, alike in composition and painting, and of the gayest effect, with its strong colouring, it betokens a long past, with a wealth of traditions, in the factory from which it went forth. Although coming nearest to Urbino maiolica in style, it may have been executed by a Faventine potter, for the second piece, coming from Verona, which, to judge from all appearances, must be the work of the same hand (Fig. 155), is signed: *1563 a di 15 genaro—Giuseppe Giovanni Battista da Faenza—in Verona—M.* It is a plate in the possession of Mr. T. Bernay of Bracon Hall, with the subject of Alexander the Great and the family of Darius. Not merely are the two pieces alike in the style of the figures; they agree also in the *alla porcellana* scrolled stems in blue with which, in the true Faventine manner, yet in a non-Faventine form, both are decorated on the back (Fig. 156). Naturally the two pieces are not the only ones issued from the factory at Verona, nor even in all likelihood the only ones still extant. A signature of a witness is known on a Venetian marriage contract of 1499 which reads: *Antonio da Favenzia bochalarius veronensis*, and Piccolpasso speaks fifty years later, in his treatise, in connection with Verona, of a specially prepared *marzacotto* which was there in use. To this perhaps may be due the incomparably well-fused colours on the bowl at Copenhagen. If any parallel specimens exist, they are probably to be recognised by the colours combined with the style of the figure-painting, but most readily by the scrolled stems on the back, which are distinguishable from those customary at Faenza and unknown on Urbino wares.

FIG. 156.—Back of the Verona dish in the Kunstindustrimuseum, Copenhagen.

Easy of access for importations from East and West alike, VENICE appears to have been able for long to dispense with a production of pottery of its own of an artistic nature. Time after

time, however—in 1426, 1437 and 1455—in order to foster home production, the importation of earthenware from without was forbidden, but an exception was made in favour of *lavori di Majorica* and other wares from *Valenza*. Even later, this pottery, with its golden sheen, seems to have been a requisite for the splendour-loving city; for in a contraband order of 1474 the same exception is still made of *maiolica che viene da Valenza*,* and this in spite of the fact that at the time in question the city housed potters from many other Italian cities, and at least one from Germany, namely, a certain *Francesco G. Salvatore*, who signed himself in his will, dated 1488, as *scutelario teutonico de norimbergo*.

FIG. 157.—Blue-and-white dish with arms of two German allied families. Venice, about 1520. Schlossmuseum, Berlin.

From about 1520 onwards, however, or perhaps even earlier, the city gave to the maiolica made in it its well-known distinctive character. Venetian maiolica of the first period (about 1520 to 1550) is, it is true, obviously under the influence of Faenza, and in the following period still more strikingly affected by the maiolica of Urbino; but large groups of Venetian wares are marked by surer characteristics than those of most other Italian cities. Amongst these characteristics the glaze is that which most immediately strikes the eye; although it is thick, it is relatively poor in tin, and therefore slightly transparent, rarely pure white, but either bluish, greyish or bluish-grey. On this glaze, which was called *smaltino*, the design is drawn and shaded in blue, whilst the high lights are added in white. The back of the dishes is generally decorated with a kind of simplified *alla porcellana* scroll-work, also occasionally radially fluted or striped with alternate thin and thick lines. On the front of the dishes the decoration of the bottom, in the centre of which is generally a shield of arms, is enclosed in a circle definitely smaller than the bottom itself, the wide rim being filled with decoration of either Persian or Chinese character. One of the earliest works of this kind is a service of which several pieces are known, including a dish in the Kunstgewerbemuseum in Berlin (Fig. 157). It bears the arms of two Nuremberg families, Imhof and Schlaudersbach, impaled, and must therefore have been made about 1520. The earliest piece of definitely established date is a dish in the Ashmolean

* "Maiolica coming from Valencia." This document may be the oldest in which the word "maiolica" is used in its original sense as the designation of lustred earthenware from Majorca.

Museum at Oxford (Fig. 158); it is marked *1540. Adi. 16. del. Mexe. de. Oturbe*, and painted in blue on a grey enamel in the middle with a mermaid and on the rim with a complicated arabesque pattern with fruits, flowers and birds. Round this piece may be grouped several dishes in exactly the same style, such as one in

Fig. 158.—Dish painted with a mermaid in blue on a greenish glaze. Venice, 1540. Ashmolean Museum, Oxford.

Berlin with a head of Vitellius in the middle and the arms of the Amati family among the arabesques on the rim, and another in the Victoria and Albert Museum entirely decorated with arabesques, bearing the mark: *In Venetia in Co(n)trada dj S^ta Polo in botega di M^o Lodovico*. Nothing is known of this Maestro Lodovico beyond what this dish tells us of his outstanding capability. Nor have we any better knowledge of a certain Maestro *Jacomo da Pesaro a S^ta Barnaba in Venetia*, who in 1542 signed a large *smaltino* dish in the museum at Sigmaringen with the subject of Venus with Vulcan and Cupid painted in blue; the same is the case also with another *smaltino* dish (in the Victoria and Albert Museum), decorated in blue with touches of white with large foliage. The latter piece is a fine example of the commonly occurring class which, again according to Piccolpasso, was a Venetian speciality. In its inferior quality (Fig. 159) it was called *foglie da duzena* (" dozen-foliage "), and Piccolpasso explains that in his time it

cost only the equivalent of about forty lire (at the normal value) per one hundred pieces. Another class of Venetian maiolica, of equally common occurrence, consists of almost globular jars and cylindrical *albarelli* (Fig. 160), often of huge size, decorated in strong colours (yellow, green and blue) with baroque acanthus scrolls, flowers, rosettes, fruits and the like. They are painted on a white ground, often perceptible through the transparent blue, and appearing in all its purity in the stems and spirals, of thread-like fineness, used to fill up interspaces, which are scratched through the blue before firing with the point of the brush-stick or other such implement. At central points of these pieces are generally introduced medallions or cartouches with a bust of a woman, a warrior, an old man or other figure-subject on a yellow ground. This mode of decoration, often reflecting in its figure-elements the contemporary Venetian school of painting, degenerated, and became at the end of the sixteenth century quite commonplace in drawing and extremely careless in form. At its best period, however, it led to the production of some of the most striking examples of the powerful decorative effects it was possible to attain with the means at the disposal of the maiolica-potter. The third group, consisting for the most part of plates with architectural compositions on a ground of grey enamel, are far less satisfactory. In these the outlines are drawn either in blue of indigo tone or in brownish purple (manganese), the latter colour being used for the shadows. The picture, carried out in a somewhat routine manner, is usually completed with blue mountains in the background and a blue sky with yellow clouds on the horizon.

Fig. 159.—Plate "*a foglie*," painted in blue with touches of white. Venice, about 1550. Formerly in the Lanna Collection.

As we have already indicated, in the second half of the sixteenth century the art of the Venetian maiolica-painter—as of almost all others throughout Italy—came under the influence of Urbino. An artist of that city, Maestro *Guido da Merlingo*, would seem, from his signature, to have been working at Venice as early as 1542. The best-known representative of the Urbino style in Venice was *Domenigo da Venezia;* the museum at Brunswick possesses a considerable number of his works, among them a dish signed in full: *1568 Zener Domenigo da Venecia feci in la botega al ponte sito del Andar a San Paolo.* In his dishes and plates the middle forms the surface for the picture proper, whilst the rim

is divided into panels with single figures, often allegorical of the months. A dish signed by him, in the Schlossmuseum in Berlin, with a battle subject (from the war between Venice and Genoa), is decorated on the back, among other motives, with the baroque acanthus foliage mentioned above, and thus serves as one proof more of the Venetian origin of this mode of decoration. Other Venetian *istoriati* wares of the second half of the sixteenth century in the Urbino manner, with their white glaze instead of the customary Venetian grey, would be difficult to distinguish from their prototypes, were they not, as a rule, recognisable by their more or less transparent enamel and the consequent spottiness of their colours; another mark by which they can be known are the four or five yellow concentric rings, not employed elsewhere, with which they are frequently decorated on the back.

Fig. 160.—Large *albarello* with portrait of a woman on a yellow ground and floral ornament in green, yellow and blue on a ground of dark blue with scrolls scratched through it. Venice, about 1560. Hamburg Museum.

Little is known about Venetian maiolica in the seventeenth century. A group of wares with a black glaze and painting in gold and lacquer pigments (similar to that to be seen in Venetian glass of the period), dating from about 1600, is generally included under this heading; good examples are to be seen in the Victoria and Albert and Berlin Museums. Nor do we know anything definite as to the production at Venice in the eighteenth century. In 1753 certain *Bertolini* (presumably brothers) obtained a concession for selling their maiolica on specially favourable terms. The kind of wares made by them has not, however, been determined. There is a class of wares showing precisely the thinness and lightness of which the Bertolini speak in their petition, and therefore commonly attributed to them, although from the style of their decoration they would be assigned rather to the seventeenth than to the eighteenth century. They are fired at a high temperature and are resonant like metal, resembling, with their embossments and the designs in relief round their foot, dishes of enamelled *repoussé* copper. Their decoration consists mostly of landscapes painted in blue and brown, with sparing enrichments in gold, on a pale blue or greyish-white ground.

We have already spoken of Padua in referring to the Faventine

influences which there predominated. The city has also been mentioned above as a place in which the *sgraffito* technique was practised. We must add here that in a series of pieces from Padua marked with a cross, Venetian influences also are recognisable, particularly in the pearl-grey glaze (often applied over flowers in relief), which is not essentially different from the Venetian "*smaltino*." Amongst other places in the Venetian territory which made maiolica and have already been referred to, are Verona and CANDIANA, mentioned (p. 77) in connection with the copies there executed of the so-called Rhodian ware. Fragments of similar imitations have been found at TREVISO; there is only one sixteenth-century piece connected with the name of this place, and it was only in the eighteenth century that any considerable production of earthenware seems to have existed there. From BASSANO also only a single marked piece of the sixteenth century is known, and the well-known manufacture in the neighbouring town of NOVE (to be described below) did not begin till the end of the seventeenth century. The towns of Lombardy also did not make their appearance in ceramic history until the seventeenth and eighteenth centuries, nor those of the kingdom of Naples. The only maiolica centres not already mentioned which first became productive in the sixteenth century are Gubbio and Urbino.

The little city of GUBBIO, on the eastern slopes of the Apennines, belonged, at the time of its prosperity, to the dukes of Urbino, who were protectors, amongst other arts, of that of maiolica; like most of the other pottery centres of the Renaissance, it was already producing earthenware in the Middle Ages. But the whole of its renown in the history of pottery is bound up with a single man and master, *Giorgio Andreoli*, of a distinguished Pavia family, who in 1498 became an exile and successfully sought the rights of a citizen at Gubbio. *Maestro Giorgio*, as he called himself, was originally a sculptor by profession, and is stated to have carried out sculptures in glazed terra-cotta like that of the della Robbia. A few remains of these sculptures are said to be still *in situ* in the church of San Domenico at Gubbio, to which in 1511–1513 he delivered three altars; other remains of them are believed to have been identified in the Louvre, in the Städelsches Institut at Frankfort and in certain private collections. They are only partially glazed, and bear no traces of the lustre colours that made the fame of Maestro Giorgio.

Amongst these colours the gold lustre was not his discovery. But whether he borrowed its secret from Deruta, or direct from Spain, or, as some have supposed, found it ready-made by a forerunner at Gubbio, it was his distinction to have carried it to a perfection never reached before either in the East or in Italy. To this was added the *ruby-red* lustre, which was certainly not

made before his time,[40] and was not made by anyone after him with the beautiful, softly flashing effect belonging to his best work.

That this effect did not pass unappreciated by his contemporaries is proved not least by the fact that much maiolica from other places, especially from Castel Durante and Urbino, passed through the workshop of Maestro Giorgio to receive his distinctive glazes—*cangiante*, *madre-perla* or *a reverbero*—or even the wonderful *rubino* of which he alone knew the secret. Whether these extraneous wares were bought by Maestro Giorgio, or only sent to him to be lustred, is not known. Probability favours the latter. For even if he himself was not capable of creating new shapes or decorations and did not possess an individual style of figure design, yet the great number of works that can have come only from him or his fellow-workers show that his workshop was anything but artistically unproductive; so far from being occupied entirely with the mechanical process of lustreing, it may, on the contrary, be said to have stood artistically on a level with most other workshops in operation at the same time.

In the case of unmarked pieces it is not always easy to make out whether they were produced from beginning to end in the workshop of Maestro Giorgio, or were only lustred there. Yet a means of distinguishing seems to have been found, even if it does not quite always hold good. On pieces from other places, only lustred at Gubbio, the addition of the lustre has not been reckoned for beforehand; special space has not been reserved for it in colourless passages, nor has any account been taken of its harmony with the other colours. In contradistinction to such pieces are those in which the addition of lustre has been allowed for from the outset.* In the latter we have presumably the actual productions of the Gubbio factory, and they are rightly counted amongst the noblest, even if many of the others are more costly, by reason of the great names from Urbino or Castel Durante connected with them. Even the greatest of the Urbino Masters, Xanto Avelli, did not disdain the added splendour which Maestro Giorgio could give to his works; indeed it was he who, more often than anyone else, had recourse to lustre. To us of the present day this does not seem always a very fortunate addition to his handiwork. The embellishment is often quite fortuitous, with a devastating effect on the design and disturbing to the play of the other colours. But it goes without saying that pieces which are the joint workmanship of two of the greatest masters of the Italian maiolica of the Renaissance, Maestro Giorgio in association with, for example, Nicola da Urbino or Xanto, will

* To make this point clear, in the Berlin Museum a lustred plate is exhibited side by side with one intended to be lustred which has never undergone the latter process. From these it is seen that the lustre was laid over a groundwork of thin ochre yellow.

always be amongst things assured of being regarded with the greatest respect, even if Maestro Giorgio's own works are as a rule of a purer and more intelligent beauty.

The oldest piece that can reasonably be attributed to Maestro Giorgio is dated 1501. It is a relief of St. Sebastian in a niche (Fig. 161), with a gold and ruby lustre.[41] Only after a span of years extending to 1517 does he seem to have begun signing his works. During the whole previous period, which is specially well represented in the museum in Berlin, he was, as regards his style, under the influence of Deruta. But his golden lustre has a reddish tone different from that of Deruta; moreover, their ruby lustre makes his works readily distinguishable. At a later date his productions assume a character wholly different from that of the Deruta ware. His dishes are no longer, as hitherto, large and heavy and enamelled on the upper side only, but most often small, always light, of a thin body and elegant in shape. As we have said, his first signed works date from 1517 or, more correctly, from 1517–1518, for they bear both dates, having been painted in the earlier year, but not lustred until the year following. They are dishes from a service with the house-mark of their owner, a pointing hand surrounded by arabesques and initials, introduced in the middle of the bottom. Several pieces of this service are in the Victoria and Albert and British Museums; a dish has found its way to the Berlin Museum, and another (Fig. 162) was in the Spitzer Collection. Von Falke has pointed out an interesting difference between the two latter. The Berlin dish is embossed or gadrooned, and also belongs, as regards its decoration, to the older type, showing Oriental and Deruta characteristics; the Spitzer dish, on the other hand, is decorated with the large, freely-curved grotesques which from 1519 onwards became typical of Maestro Giorgio. Thus the dividing line between his earlier and later periods obviously lies between 1517 and 1519.

Fig. 161.—St. Sebastian. Lustred relief ascribed to Giorgio Andreoli. Gubbio (?), 1501. Victoria and Albert Museum.

Yet even in these grotesques of the second period the style of Maestro Giorgio is not new. Reserved as they are on a dark blue ground, they recall, with their medley of trophies and festoons, their bald and winged boys' heads, and their ornamental motives finishing in heads of dolphins, dragons or human beings, the maiolica of Castel Durante. But the whole of their effect as painting is entirely peculiar to them as a result of their unique and splendid lustres. In many cases, it is to these, in a quite preponderating measure, that their effect is due. For the work-

shop of Maestro Giorgio lavished its lustres, not only on show dishes with complicated compositions of figures or ornamental designs; it bestowed them quite as readily on simple pieces, such as plates with the rim merely divided into triangles and the middle decorated only with two hands clasped beneath a heart, or bowls of which the sides are ornamented only with a moulded design of tree-trunks or foliage, whilst the Sacred Monogram enclosed by rays (Fig. 163)[42] or a shield of arms is all that adorns the bottom.

Fig. 162.—Plate from a service, ruby lustred by Giorgio Andreoli. Gubbio, 1517–1518. Formerly in the Spitzer Collection.

Even pieces in themselves so unimportant as these (there are twelve plates of 1519 in the Berlin Museum) nowadays fetch some £200 and upwards each, according to the successfulness of the lustre upon them.* At Gubbio about 1520 they were probably treated as wares to be sold by the dozen. To this class belongs also a group of plates painted throughout in lustre colours only, with stencilled palmettes on the rim and a figure of a boy in the middle, of which quantities are in existence (in the British Museum there are six pieces). It is true that the signatures of Maestro Giorgio occur also on wares of this kind, but they are rather mere workshop productions than the work of his own hand. We may regard as masterpieces carried out by him the pieces with subjects not painted in other factories and merely lustred at Gubbio; we may name the dish with St. Francis receiving the Stigmata (dated 1519), that with six warriors in antique costume (of 1520), and, most famous of all, that with the Three Graces after Marcantonio Raimondi (of 1525, Fig. 164), all in the Victoria and Albert Museum; the dish with Diana and her nymphs surprised by Actæon, in the Wallace Collection; the dish with a figure of the Virgin, in the museum at Bologna; the bowl, in the Musée de Cluny, Paris, with the subject of Dædalus (dated 1533). These figure-decorated pieces also recall the style of Castel Durante, though they do not equal the best wares of that place in skilful and free handling of the form. Nor is it any disparagement of Maestro Giorgio to say of him that he was not a great creative artist, but a brilliant master of technique, possessed of the finest taste of his time. It was only for a shor

* The highest price hitherto paid for a piece of Gubbio majolica is certainly that of a dish signed by Maestro Giorgio and dated 1522, sold at Christie's in 1911 for £2520.[43]

time that he and his workshop brought glory to Gubbio. From about 1530 onwards signed and dated pieces betray a certain falling off in artistic quality. But even on such late productions the lustre pigments occasionally bestow a play of colour that lead one to forget all artistic shortcomings. This is true of the so-called *bacili* or *coppe amatori*, bowls for wedding gifts (Fig. 165), with busts of fair women with a scroll fluttering round them bearing affectionate epithets added to their names. "Angelica Bella," "Ludivicha Bella," "La Bella Hipolita," "Caterina Bella Quanto el Sole," and so on are phrases to be read upon such bowls; they were produced in other factories also, but a large group of lustred examples may certainly be considered to stand entirely to the credit of Gubbio.

Fig. 163.—Plate with the Sacred Monogram, lustred in yellow and brownish-red. *Forgery* of Gubbio. Victoria and Albert Museum.

Maestro Giorgio signed his name in full only on his most important works; thus we have *Mº Giorgio 1520 a di 2 de O'tobre in Ugubio*. As a rule he signed himself merely *M. G.* or *M. G. da Ugubio*, in a large, careless hand. His latest dated works belong to 1541; he seems to have died in 1552. In addition to his own initials, we find on Gubbio maiolica certain others, such as M, R, D and with special frequency an N. On one single piece the last letter occurs, together with the mark of Maestro Giorgio, from which it may be concluded that it refers to one of the master's assistants. His son, Vincentius Andreoli, is commonly regarded as identical with the Maestro Cencio mentioned by Piccolpasso as the only possessor in his time of the secret of the red lustre. No indisputable specimens of his work are known. Amongst lustred Gubbio wares bearing other signatures we find a relief of the Madonna in the Louvre signed: *1536 Perestinus*. The same artist wrote upon another piece, of 1557: *in Gubbio per mano di Mastro Prestino* (Maestro Prestino—that is, "the Rapid Painter"). Even without seeing or noting his productions we may suppose that they were typical of the period of decadence.

The city of Urbino, already frequently mentioned, is associated with the birth of Raphael. But the city is almost equally famous for its production of maiolica, which at its best period was the most flourishing of all in Italy; its style agreed so well with the taste of the time that sooner or later it forced its way into almost all the ceramic centres of the country, and ousted all the individual

peculiarities they had possessed. Various instances of this have already been brought forward. It will now be time to give an account of some of the leading masters of Urbino and of the types created by them.

The production of earthenware in the native city of Raphael

Fig. 164.—Giorgio Andreoli: ruby lustred dish with the Three Graces after Marcantonio. Gubbio, 1525. Victoria and Albert Museum.

is hardly less ancient in origin than that of other Italian maiolica centres. Yet it is not until 1477 that we find the first mention of a local potter in the archives, and only with *Nicola da Urbino*, already mentioned (who was really a native of Castel Durante), and the Gonzaga service of about 1519 ascribed to his hand, did the maiolica of the city take on the style which became distinctive of it. This style passed from Nicolo Pellipario (this was really his name) to his followers, who assumed the name of *Fontana*. The first to adopt this family name bore the Christian name Guido; it is, however, difficult to form an estimate of him, as widely varying works of the second half of the sixteenth century are signed with his name, with three different adjuncts—*Guido da Castello Durante—Maestro Guido Fontana Vasaro—Guido Durantino in Urbino*. However this may be, Guido Fontana, son of Nicola da Urbino, had himself three sons, Orazio, Camillo and Nicolo. Of the two last nothing is known. *Orazio Fontana*, on

the other hand, is one of the two most celebrated Urbino masters. The second was *Xanto Avelli*.

Among the excellences of the latter was his habit of signing a large number of his works (Figs. 166, 167). Apart from the fact, however, that he was born at Rovigo and migrated to Urbino, where he fixed his residence, we gather nothing from his signature about himself and his life except that he was not the occupant of any *botega*; otherwise he would have called himself *maestro*, and this appellation never occurs on his works. He seems therefore only to have been a painter who worked in various factories. Yet he had the privilege of putting his own name on his productions, and only occasionally that of his employer.* His dated works ranged from 1528 (the date on a panel with figures of St. Sebastian and St. Roch in the Victoria and Albert Museum) to 1542, but probably he was at work both before and after that period. His earliest works are signed in full, the later only with one or two initials. Various works by him were lustred by Maestro Giorgio, as already stated in our account of that artist, and sundry of these are signed by both painters.

FIG. 165.—Giorgio Andreoli: ruby lustred bridal bowl. Gubbio, about 1530. Musée de Cluny, Paris.

Like most of the Italian *istoriati* painters, Xanto made use of whatever came his way. His compositions are sometimes transferred in their entirety from paintings or engravings by other artists (Raphael and his school); sometimes they are made up of single figures borrowed from various sources. Nevertheless, by virtue of their technique as maiolica, and also of a certain independence of thought in the use of his prototypes for the filling of a given painting surface—and that as a rule circular—the art or craftsmanship of Xanto as a whole makes a personal impression; indeed it gives the impression of a personality of more than average culture. In contradistinction to many other maiolica-painters, who evidently painted their pictures without understanding their meaning, and were scarcely capable of writing or spelling the titles of the pictures on the back of the pieces they decorated, Xanto was obviously conscious of what he was painting—whether the motives were from mythology or the Bible, from Virgil, Livy, Ovid or Ariosto. A dish in the British Museum confirms this impression of him

* As on a dish of 1541 with the storm of Goleta, based upon Marcantonio's engraving of the capture of Carthage by Scipio (in the James Rothschild Collection in Paris), on which the words *in Urbino nella bottega di Francesco da siluano* are added to the X mark of Xanto.

as a man of literary interests; it bears an illustration of a poem composed by himself, "Il Rovere vittorioso," in honour of Francesco Maria della Rovere, Duke of Urbino. As a draughtsman and painter he stands under the influence of Nicola da Urbino, but his rendering of form is less sure, his colouring less

Fig. 166.—Xanto Avelli: Romulus and Remus. Lustred by Giorgio Andreoli. Urbino and Gubbio, 1533. British Museum.

harmonious than that of his exemplar. He is also more stereotyped in his style. Certain poses of the figure recur again and again in his paintings, and a peculiar bluish-green colour, which he uses especially in clothing and drapery, occurs so constantly that it is almost equivalent to a signature. It would be difficult to adduce other distinctive marks of the works of Xanto. Like all other *istoriati* dishes made at Urbino, his also are undecorated on the back, and are painted on the edge with a border in yellow or reddish-yellow outside a circle in black. He seems to have reached the height of his attainment about 1540, when, among other works, he painted the charming dish in the Louvre with the Rape of Helen (after Raphael). The splendour of his colouring was then incomparable. His industry and productiveness must have been extraordinary, for his signed works alone are very numerous. Among the unsigned pieces that pass under the designation "style of Xanto," most of which are, it is true, due to his imitators, there are certainly some which were actually carried out by Xanto himself.

The year 1542, in which the dated works of Xanto come to an end, saw the beginning of those of *Orazio Fontana*. Various marks are attributed to him; the only certain one is a monogram which, like that of his grandfather, Nicola da Urbino, is made up of all the letters in his name. It occurs on his earliest work,

Fig. 167.—Xanto Avelli: the Plague at Florence. Urbino, 1538. Dutuit Collection, Petit-Palais, Paris.

for which it was directly intended: a large and beautiful dish in the Berlin Museum, with the subject of the Contest between the Muses and the daughters of Theseus, after a design by Pierino del Vaga. This mark (countersigned on the Berlin dish: *questo fu fatto nella botega de M° Guido vasaro da castello duranto in Urbino . . . 1542*) is only to be found between 1542 and 1544, and, as we see, in combination with the name of his father's workshop. Later, in 1565, Orazio set up a workshop of his own, and then signed as follows: *Fato in botega di Orazio Fontana in Urbino*, or with a similar phrase. We are by no means without information as to his life and operations, which were advanced to a large extent by the art-loving Dukes of Urbino. It is known, for instance, that he was a pupil of Taddeo Zucchero, and that he carried out from the designs of that artist a service which was presented by Guidobaldo II. to Philip II. of Spain. Another imposing commission given by Guidobaldo II. to Orazio Fontana was for the equipment of the pharmacy of the ducal castle, after designs by Battista Franco and Raffaelle del Colle, as to which the

story goes that Louis XIV. of France wished to substitute for some of its pieces statues of gold, whilst Queen Christina of Sweden offered for the service its weight in the same metal. It consisted originally of about 380 vases and other vessels. In addition to isolated pieces in other places (amongst them the vase illustrated in Fig. 168, formerly in the Spitzer Collection), more than a hundred pieces of the famous service are still to be found in the Santa Casa at Loreto, to which it was given by Francesco Maria II. of Urbino, the successor of Guidobaldo II. It is probable that various pieces of it were added later to replace breakages. But much of it bears recognisable indications of belonging to the Fontana workshops, and a series of vases with figures of apostles and saints is singled out as presumed work from the hand of Orazio himself. The *istoriati* pieces that can with reasonable certainty be attributed to his hand explain fully the extraordinary fame he enjoyed and the important commissions he received. His presumed works show the greatest care, taste and capability, and almost always rise above the average of Urbino *istoriati* wares. As we have said, several marks have been ascribed to him, particularly the mark ☽ Δ, which occurs on some of the best pieces of the period (Fig. 169), and precisely on works in which it has been thought possible to trace his "hand." But in an art in which there is so much practised craftsmanship, so much schoolwork and so much tradition as in the figure-decorated maiolica of Urbino, it is a risky business to attempt to ascribe anonymous pieces to one artist or another. As far as Orazio Fontana is concerned, moreover, it has not been done in any convincing fashion. We must be satisfied for the present with surmising the output of his workshop (Fig. 170) or tracing his influence rather than his hand. From the large and honourable commissions he received it may be concluded that his *botega* was the leading one of his time, and that it was this workshop, more than any other, that developed the *Urbino style* and spread it through other towns near and far.

Fig. 168.—Orazio Fontana: vase with an allegorical subject. Urbino, about 1560. Formerly in the Spitzer Collection.

Various traits in the characteristics of this style have already been adduced. It may, however, be added that the Urbino mode of decoration was based on a decorative principle which, for several reasons, was a doubtful one. In the first place, this mode of decoration took no account of the given shape of the vessel, but

FIG. 169.—ϕ Δ (Orazio Fontana ?) : David and Goliath. Urbino, about 1560. Formerly in the Zschille Collection.

only of its outside limits ; thus dishes and plates were decorated, in spite of their more or less pronounced and deep middle depression, as if it were simply a matter of adorning flat surfaces. Secondly, we may name the complete covering of the surfaces with colours calculated to disguise the material in a manner which, in any case, does not accord with present-day feeling of respect for the material. Lastly, in by far the majority of cases the decoration is more naturalistic than is nowadays considered fitting in decorative painting. In general, however, it can be said that the restricted technical scheme in accordance with which the *istoriati* wares of Urbino are painted is to a certain extent a substitute for a stronger decorative style. With their outline drawing in blue or black or an intermediate colour, and their flesh tones in yellow, with greenish or other shading and white touches in the high lights, their blue skies, passing, as a rule, abruptly into yellow towards the horizon, their black tree-trunks and bluish-

green masses of foliage and grass in the foreground, their monochrome draperies, their entirely summary colouring and equally summary handling of form, and, lastly, their dazzling white glaze, giving a cool quality to all the colours save the yellow—which becomes doubly burning in its cool surroundings—the figure compositions of Urbino are—in spite of their perspective and shadings, which, strictly speaking, have no place in the flat treatment suitable for decorative paintings—so remote from nature that their naturalism is not, as a rule, obtrusively perceived as such. As a rule!—for here, as always in art, everything depends on talent. Where the talent has been adequate one forgets to ask whether it has faithfully observed the laws of decoration. There are beautiful works among the *istoriati* wares of Urbino; there are less beautiful works, and there are all the succeeding grades of good and bad right down to the hideous. Unfortunately, all qualities are commonly to be seen gathered side by side in museums and private collections. Precisely in this sphere the bad to an extraordinary degree do harm to the good, because they recall them by their common characteristics and betray the fact that, from a strictly decorative point of view, the style in both good and bad alike is always of a doubtful, or at least disputable nature.

FIG. 170.—Factory of Orazio Fontana: Peleus and Thetis. Urbino, about 1560. Kunstindustrimuseum, Copenhagen.

Perhaps this was realised in the end by Orazio Fontana himself, the perfector and disseminator of this style. As already related, in 1565 he quitted his father's *botega;* he died in 1571. It must have been in the intervening years that he discovered, and in any case gave his approval to, an entirely new mode of decoration at Urbino, the style which is called *grotesque* and had its prototype in the decorations by Raphael of the Loggie in the Vatican.

It would hardly be possible to imagine a greater contrast to the earlier mode of decoration at Urbino than that offered by the new, which consisted of a genial and frequently humorous play of ornamental motives, such as terminal figures, baldacchinos, genii,

chimæras and masks, often surrounding medallions or pictorial panels in simulation of gems with miniature figures in blue *camaïeu* or *grisaille*—all carried out in rich colours but in a light and airy manner on a white tin-enamel, which for the sake of gaining the utmost purity was applied and fired twice over, as

Fig. 171.—Orazio Fontana: dish with grotesques. From the State service of Guidoboldo II. Urbino, about 1560–1570. Formerly in the Spitzer Collection.

much as possible of this enamel being kept exposed to view in clear recognition of the importance of the pleasant painting surface. Decoration of this kind merely forms a framework round a picture in the older manner or a shield of arms. But the new decoration more often occurs by itself, and commonly on new shapes more suitable to it than the old ones, as they offered spaces, friezes, recesses, cartouches and other divisions, which, with their moulded borders, helped also to divide the ornamental compositions and facilitated the distribution of the design. This was the signal for the plastic trend which is no less significant of the second period of Urbino than the grotesques. To this period—from about 1560 through the rest of the century—belong the splendid large vases with snake and satyr handles, the great jugs, the immense salt-cellars with sphinxes and lions' heads, and all the other models, already of slightly baroque style, which are the most typical expression in the maiolica art of the exuberant High Renaissance.

It is admitted that Orazio Fontana, at any rate, had a share in this movement; for a basin in the Alphonse Rothschild Collection in Paris, with figures on the inside and grotesques on the outside,

is signed: *Fato in botega di Orazio Fontana.* Furthermore, the Fontana style is unmistakable in the figure compositions set among grotesques on the State service of Guidobaldo II. (Fig. 171), from which an imposing collection of dishes, jugs, vases, salt-cellars and other articles is preserved in the Bargello at Florence, whilst individual pieces are scattered among public and private collections in France, England and Germany; a large dish with subjects from the story of Joseph is in the Nationalmuseum at Stockholm.

Fig. 172.—Antonio Patanazzi: vase with grotesques. Urbino, 1580. Formerly in the Spitzer Collection.

The grotesques lasted in use at Urbino far into the seventeenth century, after having been propagated over a wide area, among other places in Rome, whence the only maiolica known consists of a few pieces in the second manner of Urbino. The style was best represented about 1600 by the *Patanazzi* family, who also painted *istoriati* wares. The Spitzer Collection included two vases with grotesques and a figure-subject in the middle (Fig. 172), by the eldest of the family, who called himself *Maestro Antoni Patanazzi Urbini.* On a dish in the Victoria and Albert Museum, somewhat drily painted with the subject of Romulus and the Sabine Women, we find the signature: *Alfonso Patanazzi fecit. Urbini. 1606*; on a large basin formerly in the Fountaine Collection: *Urbini ex Figlina Francesci Patanatii, 1608.*

Of the further development of the art of maiolica at Urbino in the seventeenth century we only know that it is synonymous with a rapid decadence that found expression in shapes ever more baroque and in ever more rough painting. In the productions of certain other places at this time, this state of affairs is as easy to discern as in those of Urbino itself, as in the marked pieces from Montelupo, ranging from 1627 to 1663; they are coarsely decorated with figures in costume of the period, often against a yellow ground. It is possible that a piece here and there which passes as "Castelli" was made at Urbino. In any case, there are in the Berlin Museum two panels with finely-painted landscapes purely in the Castelli manner which, surprisingly enough, are marked: *In Urbino 1705.* They mark the transition to a factory for ordinary faïence which a Frenchman named *Rolet* founded about 1770 in the old maiolica city. All that we know of its productions hitherto are some really charming lamps in the form of tall Roman oil-lamps with four

nozzles. A specimen in the Victoria and Albert Museum is decorated with clusters of berries in red, blue and purple on a white ground and signed: *Fabrica di Maiolica fina di monsieur Rolet in Urbino, A 28 aprile 1773*; a blue-and-white example in the Hamburg Museum is dated 1772.

Fig. 173.—Judith with the head of Holofernes. Painted in subdued tones and with gilt touches. Castelli, end of 17th century. Hamburg Museum.

At Castelli, the town just mentioned, in the Abruzzi, in the kingdom of Naples, which appears to have been in 1743 the centre of thirty or forty undertakings, Italian maiolica went through something like a second blooming in the seventeenth and eighteenth centuries. The productions of Castelli are the easiest to recognise of all Italian wares. Instead of being painted in the full gamut of pure colours of the Renaissance, it is decorated only in the four early colours, blue, yellow, green and purple, which are, moreover, keyed in intermediate pale tones with a tendency to olive-green or a brownish hue. Obviously the technique employed here in the seventeenth and eighteenth centuries was wholly different from that of the Renaissance.* Among other innovations is the use

* The well-known practitioner of ceramic techniques, *Théodore Deck*, explains in his work *La Faïence* (Paris, 1887) that at Castelli a tin-enamel was not employed. The rough raw body of the ware was washed over with a slip of white Vicenza clay and lightly fired; the decoration was then painted on the slip and lastly coated with a fused composition of glass (fritt) and minium.

made on many of the finer pieces of Castelli ware of gilding by the application of real gold, a substitute for the golden lustre of which the secret at that time was lost.

The Castelli maiolica-painters took their figure-subjects by preference from the eclectic painters of the Neapolitan and Bolognese schools; but they did not confine themselves to the Renaissance repertory of mythological, Biblical and historical subjects; they also adopted pastoral *genre* in the style of Berghem and painted landscapes with or without figures, especially landscapes with ruins. In Castelli dishes and plates (Fig. 173) the middle and rim are practically always given a separate decoration; the figure-subject is assigned to the centre, whilst the rim is decorated with acanthus scrolls and other designs, often enlivened with flowers and cupids. The best Castelli painters show great capability. Not altogether without justice they sometimes set themselves up as rivals of their contemporaries among painters proper, by painting panels to be hung on a wall instead of decorating pots and plates. But with its pallid colouring, lacking in depth and luminosity, the earthenware of Castelli is generally a little joyless in appearance, and does not bear comparison with that of the Renaissance.

Fig. 174.—Tureen by Liborio Grue, with figures after Annibale Carracci. Castelli, about 1750. Victoria and Albert Museum.

The best painters of Castelli were a series of members of the *Grue* family, who worked on pottery during half a century. The series begins with *Francesco Grue*, by whom there is a signed piece dated 1647, and ends with *Saverio Grue*, who died in 1806 as director of the royal porcelain factory of Capo di Monte. The most famous members of the family were *Carlo Antonio Grue* (1655–1723), who signed his works C. A. G., and *Liborio Grue* (1701–1776), who signed with his full name a beautiful tureen in the Victoria and Albert Museum with naked figures after Annibale Carracci (Fig. 174), as well as a medallion in the Langaard Collection in the Kunstindustrimuseum at Christiania (Fig. 175); his signature on other works is *L. G. P.*[44] The *Gentili* family also constituted a whole succession of painters at Castelli. The eldest of them, named *Bernadino Gentili*, died in 1683. He was followed by *Carmine*

Gentili, who died in 1763, and signed his works C. G. P. or C^ne G^li P. His sons were *Giacomo* (1717–1765) and *Bernardino the younger* (1727–1813). Many other names of Castelli painters have been disclosed by local investigators. Nor is there wanting an important local collection of Castelli ware. It is to be found

FIG. 175.—Liborio Grue: plaque with mythological (?) subject. Castelli, about 1760. Langaard Collection, Kunstindustrimuseum, Christiania.

in the Museo di San Martino at Naples. Nevertheless, research into the relation between specimens without a name and names without a specimen in this restricted field has hardly yet begun.

Moreover, it is in the north of Italy much more than in the south that we must look for the pottery centres of the seventeenth and eighteenth centuries. Their productions, however, have an entirely different aspect from the maiolica of the Renaissance. As at Delft and elsewhere at this time, the imitation of Chinese porcelain, just at that moment beginning to be known, was aimed at, and generally polychrome was renounced in favour of blue only. The chief seat of this industry of pure faïence (as opposed to maiolica) was SAVONA, west of Genoa, where the potters made, amongst other things, large fluted dishes, basins or bowls (Fig. 176), with sides hollowed into scallops, decorated in a pale blue with flowers, scrolls, landscapes and figures, the last commonly in dress of the period. The Savona glaze is good, with a slight bluish cast; but their hasty painting most frequently gives to the wares of this town a very commercial appearance. About the middle of the seventeenth century there worked at Savona *Girolamo Salomini*, whose signature

is believed to be identified in a six-pointed star accompanied by the letter S; many pieces so marked, of quite coarse and uninteresting type, are to be found, among other places, in the museum at Sèvres. The star, however, occurs also with an S in the centre and enclosed by a circular inscription: *L'anno 1721 Agostino Ratti Fece in Sauona.* This artist died in 1775; the Berlin Museum possesses the middle of a dish by him of 1720, with the subject of the toilette of Venus, which, contrary to all custom, is painted in the manner of Castelli. Other names of Savona painters are *Gian Antonio Guidobono* and his sons *Bartolomeo* and *Domenico Guidobono*, *Gian Tommaso Torteroli*, *Bartolomeo Botero*, *Jacques* or *Giacomo Borrelli* (about 1779). Further names are adduced by Vignola (*Sulle maioliche e porcellane del Piemonte*, Turin, 1878). Graesse gives no less than a hundred marks of presumed makers in Savona and the neighbourhood. We may regard as the actual pottery mark of Savona the arms of the city, generally accompanied by initials: S, GS, GAG and many others.

FIG. 176.—Blue-and-white bowl. Savona, about 1700. Kunstindustrimuseum, Copenhagen.

The contemporary faïence of GENOA is mostly decorated in a stronger blue pigment, and not so hastily painted as that of Savona. It is also quieter and less rococo in form. Its mark is the lighthouse of the city. In the museum at Sèvres we find included amongst Genoese wares several pieces marked with a fish in blue, among them two blue-and-white drug-vases with an ornamental design in a style half Chinese and half Persian (Fig. 177). Fortnum and, after him, Graesse ascribe this mark to Pescetto. From their style the two vases might be Spanish rather than Italian.

Among the Lombard faïences those of MILAN form the largest group. As a rule they are easy to distinguish by their pure enamel, their rococo shapes, their thin body and their decoration, which is in most cases painted in thick impasto enamel colours in imitation of Chinese polychrome originals. Meissen porcelain was also copied at Milan, especially the so-called *Fondporzellan*, with decoration in reserved panels on a coloured ground. Certain specimens are decorated in white on a blue ground or with polychrome painting in reserved medallions. The most peculiar decoration, perhaps more curious than beautiful, consists of white flowers outlined in red and red flowers in high relief on a white ground (examples in the Sèvres Museum). The earliest factory at Milan was founded

in 1748 by *Felice Clerici*. A succeeding factory was established in 1762 by a former painter under Clerici, *Pasquale Rubati*, who, in conformity with the custom of the city, worked after Asiatic models and used, amongst other forms of decoration, flowers, insects, etc., in relief. Lastly, one *Cesare Confalonieri* founded in 1770 the so-called *Fabbrica di Santa Cristina*, of which the mark was the initials FSC. A plate with this mark, decorated with Chinese figures in gold on a light green ground, and with flowers in colours and gilding, is in the museum at Hamburg (Fig. 178). The marks of Milan consist otherwise of the name either of the city (*Milano*) or of the maker.

Fig. 177.—Blue-and-white drug-bottle. Genoa or Savona, 17th century. Musée Céramique, Sèvres.

In the old maiolica-making city of the Cuzio family, Pavia, several faïence factories were in existence in the eighteenth century, among which that of *Clara Formenti* appears to have distinguished itself. The name of Lodi occurs on faïence similar to that of Nove. Here (at Nove) a factory was established in 1732 by *Giovanni Battista Antonibon*. In 1738 he was succeeded by his son, *Pasquale Antonibon*, a clever potter who understood how to attract to his factory men of artistic power such as the painter *Cecchetto*. In 1762 he had in his employ 150 men. The faïence of Nove is among the best Italian wares of the eighteenth century. It is of a thin body with brilliant glaze, and is painted in soft tasteful colours in the obvious effort to compete with Meissen porcelain. At Bassano (near Nove, and like it in the Venetian territory), where there had been a maiolica industry from the sixteenth century onwards, a factory was carried on at the beginning of the seventeenth century by the brothers *Bartolomeo* and *Antonio Terchi*, the former of whom has been mentioned in dealing with Siena; there is an unimportant plate with the name of Antonio and the subject of Lot and his Daughters in the Louvre. Towards the eighteenth century *Giovanni Salmazzo* established himself here; his productions also, marked GS, seem not to offer any special points of interest. At Treviso a factory was opened in 1766 by *Giovanni Rossi di Stefano*, which in 1771 passed into the hands of *Giovanni Maria Ruberti*. To this town are attributed a group of wares of rococo shapes decorated with flowers in blue, green, brown, yellow and purple. But several of the pieces belonging to this class bear the mark N, and should perhaps be assigned rather to Nove.

In Piedmont Turin seems to have been virtually alone in the seventeenth and eighteenth centuries in producing faïence, after an altogether insignificant previous history as a maiolica-making city. The Turin wares of the seventeenth century are generally painted in blue in the style of Savona, and are marked with the arms of Savoy with the cross under a crown. The same mark occurs also on a long-necked bottle in the British Museum with a blue-and-white Chinese design on an unusual greenish-blue glaze. In 1725 *Giorgio Rosetti di Macetto* founded a factory for *alla China* wares and others. His mark consists of the monogram GR with the addition of a date and *Fabbrica di Torino*. This factory, in the course of a few years, passed into the hands of *Pietro Bistorto*, who in his turn made it over to *Giorgio Giacinto Rosetti*. His name occurs—accompanied by the monogram TR and the date 1736—on a dish in the Sèvres Museum, which is ably painted in indigo-toned blue with the subject of Moses found by the daughter of Pharaoh. Nothing is known hitherto of a factory that used the mark—on pieces painted with flowers—*Fabrica Reale di Torino*, with the signature CR, and in a single case the date 1737.

Fig. 178.—Plate with Chinese figures in gold in panels with a pale green ground, and with coloured flowers and gilding. Fabbrica di Santa Cristina, Milan, about 1770. Hamburg Museum.

Fig. 179.—*Spurious* dish with portrait of Raphael. Musée de Cluny, Paris.

With the forty places or so named in the present section the main facts have been related in the history of the old Italian earthenwares, and their more or less local character has been described so far as this is possible. It remains only to call attention to the fact that there are few classes of pottery in which so many good imitations and even better forgeries have been made. By far the greater number, and also the best, come from Italy, where splendid traditions have been created, through a practice which already goes far back in time, in the reproduction of virtually every kind of technique belonging to the ancient maiolica art of the country.

Even in its earliest stages this dangerous practice bore fruits

which even to-day pass in some of the great museums of the world as fruits, and those not the least precious, of the old maiolica craft. Experts have long been busy, for instance, with the true nature of two famous dishes, one with a portrait of Perugino, in the Victoria and Albert Museum, the other with a portrait of Raphael, in the

Fig. 180.—*Spurious* Deruta dish.

Musée de Cluny (Fig. 179). Although by no means new, they are both indisputably spurious.[45]

One of the earliest workshops for these imitations was that of *Angelo Minghetti*, founded in 1849 at Bologna, which produced clever copies of della Robbia reliefs, Urbino and other wares. About the same time *Ginori*, at Doccia, began a business of the same kind, in which he was assisted by *G. Freppa* and the chemist *G. Ginsty*. At Gubbio attempts were made to reproduce the old ruby-red lustre of the city, first by the firm *Carocci, Fabbri and Co.* (supported by the chemist and artist, *Luigi Ceccarelli*), later (from 1858 onwards) by *Guglielmo Spinaci de Jesi*. At Pesaro the firm of *Magrini* was working, at Florence *Ulysse Cantagalli*, who in 1878 opened a factory which has since been extremely productive in wares in the style of Faenza, Deruta, Gubbio, Urbino and the della Robbia. As lately as at the Paris International Exhibition of 1900 this factory was displaying splendid proofs of its ability to enter into the spirit of the ancient handicraft.

None of these factories worked with absolutely fraudulent intent. But when their productions were already a few years old and in many cases had been intentionally rubbed and damaged to

give them an ancient appearance, they made their way into museums and private collections, and led to some painful surprises. Thus the first piece entered towards the end of the nineteenth century in the inventory of the Kunstindustrimuseum at Copenhagen as an old work is probably the work of Cantagalli, in any case a modern

Fig. 181.—*Spurious* Faenza (Casa Pirota) plate.

reproduction of old Italian maiolica. It is a dish (Fig. 180) decorated with the portrait of a woman; the style pretends to be that of Deruta, early sixteenth century. Thanks to the circumstance that no one can copy a historic style without unconsciously adulterating it more or less with the idea of that style current in his own time, this dish will nowadays hardly deceive any connoisseur; everyone will now see that the portrait has in it, at the same time, something of the style of Burne-Jones and something of *la République Française* of modern French coins. The interpretation of the ornamental motives varies as time goes on. Thus, even without regard to the fact that the glaze is too smooth, the dark blue ground too regular, the white touches too chalky and the *pironi*-marks lacking, anyone familiar with the style of decoration of the Casa Pirota about 1530 will be able to see that the plate (made at least as early as 1900) illustrated in Fig. 181 is spurious. Unlike this piece, the latest forgeries are not yet old enough to unveil themselves, so to speak; many of them, indeed, present the most serious dangers and call for the greatest caution. This is true especially of a group put on the market at high prices during

the last year before the war by a great antique business in Rome previously of good reputation. If the owner of this business was dealing in good faith, one might hope that he must feel himself disposed, and be in a position, some time to publish all the forgeries he has disseminated, in order to make amends in this way for the confusion he has already caused in the study of ceramics, owing to the fact that the originator of these forgeries put the names of places and the marks of artists and factories indiscriminately on a number of his productions in the most impudently arbitrary fashion. It is, unfortunately, only a most modest contribution we can here make to such a publication by reproducing a few pieces of the kind, but this will give collectors a slight idea of their dangerousness. Fig. 182 shows a *tondino* with the lily of Florence. Style: Florentine, fifteenth century, decorated alternately in blue and manganese-purple, and with a canary-yellow band between the rim and the middle, and with a copper-green edge. This is illustrated as genuine by Bode (*Die Anfänge der Majolikakunst in Toskana*, p. 30).

FIG. 182.—*Spurious* Florentine plate.

Fig. 183 is an *albarello* in the Sienese style, of about 1500, of low cylindrical form, decorated with a polychrome frieze of foliage, amongst which are two heads in profile.

FIG. 183.—*Spurious* Siena *albarello*.

Fig. 184 reproduces a plate in the Siena style, of the beginning of the sixteenth century, decorated for the most part in blue on a yellow ground with various figures. In the middle is a figure of Fortitude (FOR) with a column. On the rim at the top is a medallion with Hercules and Antæus after Pollaiuolo. On either side are fighting Tritons and chimæras among scrollwork. Below is a medallion with a portrait of a woman. On the back is the typical Sienese petal ornament (compare Fig. 138) and a large mark.

Fig. 185 shows a plate in the Castel Durante style—beginning of the sixteenth century—decorated in the middle with a head of an old man in bright colours, on the rim with a *bianco sopra bianco* design between two wreaths of green leaves.

It is difficult to name general characteristics of these forgeries, as each one of them is treated as an individual piece. Yet it can be said, as regards figure decoration, that in the figures there is generally a suspicion of something languid, mawkish and sentimental which is foreign to the Renaissance. A peculiarity of many

Fig. 184.—*Spurious* Siena plate.

of them is also the tendency they betray to reproduce well-known motives on a *reduced scale*. Otherwise no characteristic in the originals imitated is unfamiliar to the forger with whom we are here concerned. Thus if there are *pironi*-scars on the originals (see p. 104 and Fig. 118), he has discovered and counterfeited them. For long, comfort was taken from the fact that these tokens of authenticity were unknown to the forgers. Unluckily, it is no longer so; the spur-marks break into the paintings on the forgeries in the same ruthless manner as often on genuine pieces. Yet one is not absolutely doomed to be a victim to some of the pieces of this class. Against the genuineness of the *tondino* in Fig. 182 is, among other points, the manner in which the glaze misses almost as many places as it covers. The uncertain style in the heads, the lack of natural rhythm in the designs, the painting in red of the intentional and therefore fresh chips on the edge of the rim, the painting of the middle, and the absence of all trace whatsoever of detachment by means of a string from the potter's wheel, speaks against the genuineness of the *albarello* in Fig. 183. Points

against the plate in Fig. 184 are: the placing upside down of the medallion with head of a woman, the uncertain balance between the filling in of the left and right sides of the composition, the excessively small scale of the figure-group at the top, the sketchiness of the design and the running subdued colours. Against the plate

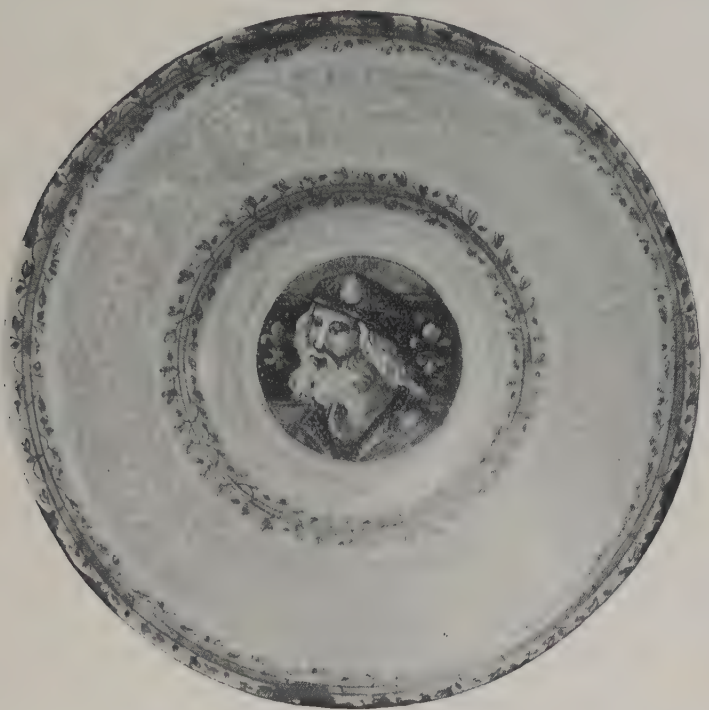


FIG. 185.—*Spurious* Castel Durante plate.

in Fig. 185: the sentimental character of the old man's head, the false tone in the blue band, with the improbable fleurs-de-lys behind his head, the red painting of the chips on the rim, of which there is an unreasonable number in relation to the otherwise excellent state of preservation of the plate.

Thus nearly all the forgeries we have discussed have individual traits by which they betray themselves. But in this case, as always, the first requisite for the discovery of spurious pieces is a thoroughgoing knowledge of the genuine ones.

2. FRANCE

France had in its Limoges enamels a national art handicraft corresponding with the maiolica of Italy. Perhaps it was this that retarded the development of French faïence. At all events, it began to make progress only in the seventeenth and eighteenth centuries. All that was done in France before that time may be described as isolated attempts and experiments, even if constituting a preliminary chapter of history of unusual interest.

It may be regarded as certain that it was Italian potters who taught the French the use of tin enamel, if only for the reason that the earliest dated French faïence, the remains of a tile-pavement from the château of Écouen, show a completely developed and practised technique of precisely the same kind as the contemporary wares of Italy. The tiles, of which a number have been used again in the staircase of the château of Chantilly, whilst others are scattered amongst several museums (the Louvre, Musée de Cluny, Sèvres, Rouen, Victoria and Albert Museum, Hamburg), originated in a workshop at Rouen. At all events, two of them (at Chantilly and Rouen) bear the inscription: "a Rouen 1542." Nor are proofs lacking that a faïence factory was in operation there at that time, for the archives mention a certain *Masseot Abaquesne* several times as *esmailleur de terre*. Moreover, a receipt has been found from him for the delivery of *un certain nombre de carreaux de terre esmaillée*, made for the *haut et puissant seigneur messire le Connestable Grand Maistre de France*, that is, the Constable Anne de Montmorency, the actual builder of Ecouen. There are other floor-tiles by Masseot Abaquesne in the Musée de Cluny, and in the Louvre the tiled altar-step from a chapel belonging to the château of La Bâtie d'Urfé (Loire), of which the pavement was ordered of Abaquesne by Claude d'Urfé, the ambassador of Henri II. to Rome. The latter is decorated—once more in Italian style—with canopies, flaming urns, winged female figures, and angels playing musical instruments, all in pale blue, yellow, light green and manganese-purple on a white ground. The date 1551 may be read in a cartouche in the centre. Unfortunately, there are no other works known to be by Abaquesne besides those here named, though naturally several have been ascribed to him; amongst these is an *albarello* with a man's head between grotesques, which belongs to the museum at Dieppe, and was to be seen in Paris in 1900.[46] It is not known whether Abaquesne had himself been in Italy and learnt the art there, or whether it came to him with one of the many Italian exponents of every kind of artistic accomplishment who wandered to France in the sixteenth century. This migration must have begun as early as the beginning of the sixteenth century; for that is the period, to judge from their style, of the tiles with heads in profile on a blue ground which the Louvre acquired in

1897, and which, although coming from a church at Brou (Aisne), can only have been executed by Italians. Amongst the many such summoned to France by François I. were several *ouvriers de terre*. One of them was *Girolamo della Robbia* (of the great Florentine family). He was occupied particularly on the "Château de Madrid," which the king had erected in the Bois de Boulogne. Philibert Delorme ironically called it a *château de faïence*, whilst it was described by Androuet Ducerceau as an *immense vaisselier*; it was built exclusively of terra-cotta, glazed earthenware, and enamels. A few of the last-named are all that remain of it, nine colossal plaques in the Musée de Cluny; the rest was broken up after the destruction of the château in 1792.

In the second half of the sixteenth century and at the beginning of the seventeenth several Italian potters followed in the track of Girolamo della Robbia. At Lyons, where the Italian Benedicto Angelo de Laurent was at work as early as from 1512 to 1536, a maiolica factory was set up in 1556 by *Sebastiano Griffo* from Genoa and *Domenico Tardessir* from Faenza; a second was founded in 1575 by *Giulio Gambino* of Faenza and *Gian Francesco da Pesaro*. Examples are to be found at the Louvre, as well as at Sèvres, of Lyons faïence, which may be ascribed with all reserve to these factories; at all events they are French, and originated in the second half of the sixteenth century. They are all decorated with figures, and entirely in the Urbino style. But they have certain factory peculiarities—for example, three conical blue mountains in the background of the landscapes, billows arranged in regular rows in seascapes, a peculiar and outstanding reddish-yellow in the flesh tones, and a distinctive light blue and light grey in the sky and sea; these features make it possible to group several pieces round the few that can be regarded, on the strength of French inscriptions on the back, as assuredly of French origin. These inscriptions refer, as on the corresponding Italian *istoriati*, to the subject of the compositions upon them; examples are to be found upon a very pretty dish with the visit of the Queen of Sheba to Solomon, at Sèvres, and on a dish with Joseph ordering the imprisonment of his brethren (Fig. 186), and certain plates with the subjects of Hercules and Omphale, Moses striking water from the rock, and the Promised Land, all in the Louvre. The most important piece, also in the Louvre, is an oblong dish with Tritons and Nereids within a border of grotesques in the Urbino style. A factory was established at Nantes in 1588 by a certain *Gian Ferro*. At Nîmes there lived a potter whose name, *Sigalon*, is certainly French, although a pilgrim-bottle by him of 1581 in the Gustave de Rothschild Collection (exhibited in Paris in 1900) bears witness to the closest relations with Italy. At Nevers we find working, also towards the end of the century, *Scipio Gambini*, and in the first years of the seventeenth century we here meet with *Domenico*

Conrade and his brothers from Albissola. Lastly, at Le Croisic, an Italian named *Oratio Borniola* was working about 1630. To him are ascribed—on what grounds it is not certain—the ribbed and gadrooned dishes with fine scrolls in blue and orange-yellow, which are of frequent occurrence in the north of Europe also; such dishes are ascribed also to Nantes and Antwerp.

Fig. 186.—Joseph commands his brethren to be cast into prison. Lyons, second half of 16th century. Louvre.

But we must return to the sixteenth century. At that time the tin-enamel does not seem yet to have been very widespread among the native potters in France. In any case lead-glaze was used exclusively in all the French pottery independent of Italian influence which has come down to us from the sixteenth century. This is so with the whole group of vases, jugs, jars, candelabra (Fig. 187), hunting-flasks and pilgrim-bottles, mostly with green, blue, brown or almost black monochrome glazes—all in new, complicated, often perforated shapes—which are ascribed in turn to *Beauvais* and *Avignon*; these wares formerly went under the name of *poteries de Savignies*. Lead-glaze is also used in the two most famous groups of French pottery of the sixteenth century: Palissy ware and the so-called Saint-Porchaire faïence.

"Saint-Porchaire faïence" (Figs. 188, 189), first brought to light in 1839, of which only about sixty pieces are known (in the Louvre, the Musée de Cluny, the Victoria and Albert Museum, and the Hermitage at St. Petersburg, and in a few of the great French, English and American private collections), has been known from the beginning by the name of *faïences Henri II.*; it was variously ascribed to Benvenuto Cellini's pupils, Pagolo and Ascanio, and to Girolamo della Robbia or the celebrated printer Geoffroy Tory, until in 1864 a French author (B. Fillon) brought forward a supposed proof that it originated at Oiron, near Thouars. Until 1888 it went under this appellation. In that year new investigations were made by another French expert, Edmond Bonnafé, as a result of which it would appear to come, not from Oiron, but from Saint-Porchaire (Deux-Sèvres). Since that time it has been designated by this name, which does not, however, seem to be better supported than the first one. The pieces that first came to light were bought by a French collector for a couple

of hundred francs. But in the very same year in which the ware made its first appearance in literature a jug fetched 2,500 francs; in 1859 a salt-cellar cost 12,500 francs, in 1884 a candlestick was sold for 92,000 francs! If these prices are to be explained, it must be rather on the score of the rarity and antiquity of the Saint-Porchaire ware than of its beauty. For, to tell the truth, in spite of the great elegance and delicacy of the best pieces, it is more curious than beautiful. It is thin and light, of a fine, plastic, white clay, into which, while it was still soft, ornaments were impressed by means of small metal stamps like those used by bookbinders. The shallow impressions were then filled, in the manner of niello, with clays of various colours; a dark ochre-yellow or brown is the commonest colour, after that come green, violet, black, blue and—though rarely—red. Lastly, the entire surface of the ware was covered with lead-glaze and it was fired in the *grand feu*. The wares comprise ewers, bowls (with or without a cover), candlesticks, and last, but not least, salt-cellars, of which alone at least fifteen examples are known. From this one would be inclined to infer that the sixty or so specimens of Henri II. ware still surviving are remains of an immense show-service. However this may be, all the pieces can only have been made for ornament. With their fine body and complicated plastic enrichments added to the main structure of the piece, which was thrown on the wheel or fashioned in a mould, they are far too fragile to have been intended for any practical purpose. Certainly they were never articles of trade, but were executed as gifts to gentlemen and ladies of the French Court. The numerous shields of arms and emblems they bear point to the same conclusion. They include, amongst others, the arms of France, the salamander of François I., the monogram of Henri II., and the three interlaced crescents of Diane de Poitiers. From these and on other grounds it has been possible to conclude that the period of production of these wares extended approximately from 1525 till 1565. They can be divided by their decoration into three groups. The first (and probably the oldest) still shows compara-

FIG. 187.—Vase-candlestick with dark blue glaze. France, 16th century. Kunstindustrimuseum, Copenhagen.

tively simple and quiet forms, and has only black and brown in the decoration, which is of a restrained Italo-French Renaissance character. The second group displays more varied colouring in its decoration, which is here more like that of a carpet closely covering all the members; but the chief characteristic of the group

FIG. 188.—So-called *faïences Henri II.* Saint-Porchaire, about 1525–1565. Louvre.

is its wealth of plastic additions in the shape of human figures, animals, chimæras, masks, garlands, consoles and other separately modelled architectural members. In the third group a rapid falling-off is evident, showing itself alike in the baroque or purely grotesque shapes and in the hasty modelling or the lack of sharpness and precision in the stamped ornaments; in the latter, Oriental interlacements in the manner of the bookbindings of Grolier and Maioli are much to the fore. In one or two pieces of this ware belonging to the decadent period, amongst them a fragment of a dish acquired by the Louvre in 1896, the neighbourhood of Palissy makes itself felt, alike in certain "liquid" jasper tones, appearing cautiously upon the scene, and in the decorative use, as if by way of experiment, of certain creatures of the species *petites bestioles*, lizards and frogs, *peints au naturel*, which Palissy introduced into pottery. But the Saint-Porchaire workshop must have been closed before it went any further along this road. Probably it was dependent upon a single man (perhaps a bookbinder or a goldsmith, a potter only in his leisure time), and was predestined to die with him. Such a luxury production, the outcome apparently of a whim, could not have any vitality. It had no traditions behind it; it passed on none to the future. By this we do not mean that no attempts have been made in modern times to imitate Saint-Porchaire faïence. Naturally this has happened, both in good faith and with fraudulent intent. Amongst others, Minton, of Stoke-on-Trent, made quite good copies about 1875; but there is no danger of being taken in by them, if only because no sensible

person expects the good luck of making a "find" in a domain in which, apart from the pieces known and recorded, not a single new discovery has been made in the last thirty years or more.

Bernard Palissy is counted by France amongst her *plus pures et plus belles gloires*, though in Germany he has been called *eine*

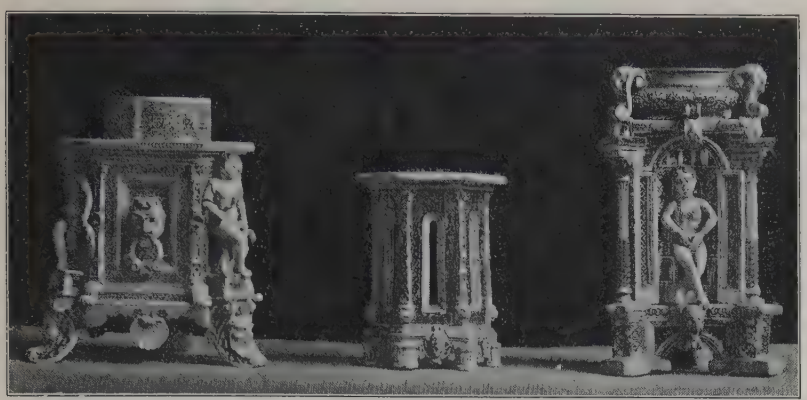


Fig. 189.—So-called *faïences Henri II.* Saint-Porchaire, about 1525–1565. Louvre.

gefallene Grösse. Like most other men of the Renaissance mentioned by history as typical of the period, he was a dreamer, brooding over all the dark problems of life, a universal spirit, who sought to fathom and to compass all things with his understanding. He was a glass-blower and glass-painter, a geometrician, a chemist, a geologist, a potter, a landscape-gardener, a philosophic writer and much else. The world might be in flames, poverty and wretchedness turn their dread countenances upon him; undisturbed by everything, he went through with his problem.

Although he left behind much information about himself, we are in the dark as to his birth and youth. Probably he was born in 1510, in a little town in the Department of Dordogne, in the south-west of France. Thence he is said to have been taken away by a geometrician, who felt himself fascinated by his precocious intelligence and cared for his further training. But this legend hardly agrees with the marked characteristics in Palissy of a self-taught man, or with the only certain fact that we know about his youth—namely, that he began as a glass-painter. It was presumably in that capacity that he early left the home of his father and roamed through France from town to town; churches and castles at that time provided a glass-painter with plenty to do. But his mind was bent upon something other and greater than the handicraft he had learnt. He visited the laboratories of chemists and the cabinets of rarities belonging to the learned; he studied the formation of the soil, forestry and much besides—all with the same sense for exact investigation.

After this journey he settled down in the town of Saintes, on the Charente, as a glass-painter, but he worked there also as a land-surveyor, and in 1544 obtained from the Government the task of investigating the salt swamps on the coast. This gave him occasion for new travels, new observations, and new projects, amongst them

FIG. 190.—Palissy: dish with coloured lead glazes. France, about 1560. Musée de Cluny, Paris.

one carried out later for the supply of drinking-water for the town of Saintes. Meanwhile he married and became the father of a large family.

It must have been between 1540 and 1550 that a trifling circumstance led to a great change in his life: a bowl of enamelled earthenware chanced to come into his hands, and seemed to him so beautiful that it completely captivated his senses. "From that moment," he himself says, "without regard to the fact that I had not the least acquaintance with potter's clay, I gave myself up to searching after enamels, almost like a man groping in the dark."

It is impossible to say what the piece of earthenware was like that put him in such a state of excitement. Some have supposed that it must have been a production of the German Hirsvogel, others a piece of Saint-Porchaire ware. But it may just as well have been a piece of Italian maiolica; perhaps this is the most likely of all, since it can be proved that Palissy had relations with the Court of Ferrara. Whatever the truth may be, unfortunately for himself and his family, the poor glass-painter was seized with an *idée fixe* which never left him until he had found out what he was seeking. He neglected his business for his researches; he got into debt;

he learned to know hunger and want. All to no purpose. But there was nothing to be done; he remained at his kiln, deaf even to the cries of his starving children.

From the very beginning he was determined to learn everything. One day he saw that one of his glazes had really fused, and he

FIG. 191.—Palissy: *La belle Jardinière*. France, about 1570. Louvre.

believed he was on the right track. But he still had far to go. Again and again he had to rebuild his kiln. After many fresh experiments he was at last ready for the decisive firing. Six days and six nights he spent at the open kiln, ceaselessly supplying it with fresh wood. The enamels did not melt. In dread and despair he cast into the furnace everything that was to hand. The palings in his garden, tables and chairs were hewn to splinters by his desperate axe. His neighbours rushed up, believing he was mad and intended to set fire to his house. But behold! the enamels were fused, the secret was discovered, the fool was transformed into a genius.

The problem had been solved, but the question now was how to make use of the discovery. A new kiln was built, this time in the open air. Thence arose new difficulties. At times he succeeded with a single one of the enamels he was seeking for; but to what avail, when he failed with the others? His mind was bent upon polychrome pieces, but it cost him endless torments to regulate the fire in such a way that the several enamels reacted to it uniformly. Only after fully fifteen years of experiment did his wares come

from the kiln with the richness of colouring of which he had dreamt; now only did a happier time begin for him.

It is very remarkable to see how he arrived at his first type of ware in the new material. He did not imitate either Saint-Porchaire ware or the works of Hirsvogel, nor yet Italian maiolica.

Fig. 192.—Palissy: *Temperantia* dish (after François Briot). France, about 1570. Louvre.

Being a student of Nature, he went to Nature and took thence his motives. He himself called his first productions *figulines rustiques*, which may be interpreted as meaning that all the elements in their decoration were borrowed from rural Nature. They are for the most part large dishes (Fig. 190)—for the most part oval, of a yellowish-white clay body. The back of these dishes is marbled or clouded in brown, blue and purple; the front shows the natural colours of the things represented upon it. It generally simulates a rippling stream, flowing in a ring parallel with the shape of the dish, with an island in its centre. A snake, a salamander, or a fish lies in the middle, but the whole surface round about is filled with creeping things, shells, plants, insects and so forth. In France zoologists and botanists have furnished a catalogue of all the animal and plant forms that occur on these wares of Palissy. From the animal kingdom we find: the common snake, the necklace snake, the adder,

the slow-worm, the tortoise, the salamander, the common and green lizards, the common and the green frogs, the eel, the mullet, the tench, the roach, the gudgeon, the ray, the cockchafer, butterflies in many varieties, the centipede, the crayfish, crab, lobster, sea-snails, Venus shells, cockles, whelks, water-snails, limpets, turritellas,

Fig. 193.—Palissy: ornamental dish with masks. France, about 1570–1580. Kunstindustrimuseum, Copenhagen.

scallops, murex-shells, turbinate-shells and so forth. The plant-world supplies oak-leaves and acorns, the leaves of the laurel, vine, strawberry, ivy, burnet-leaved rose, bramble, olive-tree, mulberry, fern, hart's tongue, rue, etc. In a word, in every one of Palissy's dishes of this class occurs a portion of the flora and fauna of Saintes or the basin of the Seine.

Of all these elements of decoration, which are entirely *in relief*, the majority are *cast from Nature*. They are thus not really art; for art is the artist's personal interpretation and transformation of Nature. But there is art in the assembling of casts from Nature to form a decorative composition, and there is art also in the colouring of these wares—in their glazes, which often come remarkably near to the colours of Nature and are finely and beautifully harmonised.

These works of Palissy made a deep impression on his contemporaries. They became a kind of fashionable decoration, with which the sideboards of gentlefolk must be supplied. The scoffer gave way

to the admirer and the Mæcenas, such as the Constable of France himself, Anne de Montmorency. He built a workshop for Palissy and gave him large orders, amongst others for an earthenware grotto in the park of the château of Écouen. It was placed, it would seem, in an artificial crag in one of the alleys of the park, and must have contained a fountain, as it is known that water was obtained for it from springs in the neighbourhood. Unfortunately, not the least remnant has survived till our time either of this grotto or of the others of a similar kind which Palissy carried out later.

Fig. 194.—Nurse. School of Palissy. France, end of 16th century. Musée de Cluny, Paris.

Just when he was at the height of his good fortune, misfortune threatened him again. The struggle between the Huguenots and Catholics was raging, and as he had long before taken sides with the Huguenots, he was put in prison when the town of Saintes was taken by the Catholics. He escaped, however, and when peace was concluded at Amboise in 1563 he was able to return to Saintes. In the same year he published his first literary work. As was the fashion of the time, it bears a somewhat bombastic title, promising the reader all the wisdom and happiness in the world. But it contains an immense amount of scientific and philosophical inquiries and reflections, and shows the numerous spheres in which Palissy might have distinguished himself if only he had not bestowed his affections upon the potters' art.

A few years later he left Saintes to settle in Paris, where Catherine de Médicis was on the point of having the Tuileries built for her by Philibert de l'Orme, and now desired a grotto similar to that at Écouen. Palissy obtained a workshop and kiln in the garden of the Tuileries, and to these may be ascribed all the works of his second period, which are essentially different from those of his first. Perhaps by that time people had become tired of the rustic wares; maybe Palissy himself was weary of this class; perhaps—and this is the most probable explanation—it was his contact with contemporary art in the French capital that led him to give up his comparatively inartistic relations with Nature. However this may be, just as formerly he had translated Nature into pottery, he now translated, with his coloured glazes, various compositions already published. There are circular dishes from his hand with an

allegorical central relief and ornamental zones which are simply cast from the well-known pewter dish by François Briot (Fig. 192). Others appear to be cast from dishes in embossed silver (Figs. 191 and 195). Others, again, such as a series of oval dishes and ewers with allegorical figure-subjects, look almost as if their originals were to be found in contemporary ivory reliefs. In any case, all his works of this kind have a kinship of style merely by reason of their material and colouring, and as regards his ornament, he carried it to a certain degree of independence. He understood how to produce from masks, wide bands of strapwork, palmettes, flowers (marguerites) and foliage in low relief, with perforations, compositions (Fig. 193) which are full of feeling and charm in design, and are also, by reason of the harmony of their coloured glazes, capable of true decorative beauty.

Having survived the massacre of St. Bartholomew, Palissy was cast into the Bastille for the sake of his faith; in 1590 he died in prison. There are wares in his style with portraits of the kings Henri IV. and Louis XIII. (probably executed about 1600 by G. Dupré) to prove that there were others to carry on his work after his death. A series of pieces in his style of less careful workmanship, inferior especially in sharpness of relief and harmony of colouring, are accepted as the work of his followers, as well as certain charming *genre* figures, amongst them an oft-repeated statuette of a nurse with a child at her breast (Fig. 194). Many of the works that go under the name of Palissy are only late and slovenly casts from his worn-out models. But there exist also a number of imitations, some of which are downright forgeries. Out of veneration for the great martyr potter, work was done in his style by Charles Avisseau of Tours (1796–1864), but without any idea of deception; a younger Avisseau imitated Palissy about 1889. The direct imitations made by Georges Pull (about 1860) were also carried out in good faith, as is proved by the fact that they bear his name stamped in the clay whilst still wet. Yet in spite of this measure, and in spite of their less finely harmonised glazes and also a certain underweight in the material,* they have still at times served fraudulent purposes. Thus there was to be seen for many years a Palissy dish, on the back of which was stuck a number-ticket from a well-known collection. Such labels are readily preserved in museums as an authentication of the objects. But when one fine day the ticket fell off, the name of Pull was revealed on the place it had covered. Many others besides Pull have imitated the rustic wares of Palissy, but not with the same success,—for instance, Minton at Stoke-on-Trent, Lesme at Limoges, and Barbinet in Paris (about 1860). Amongst the most productive was Alfred Corplet, of Paris.

* The blue is too strong, the white, on the shells for example, too much like biscuit.

In earlier days the wares of Palissy were amongst the most expensive in the market. At the sale of the Rattier Collection in 1859 two bowls with the monograms of Henri II. and Catherine de Médicis, which nine years earlier had been sold for 3,100 francs, fetched 12,500 francs; an oval dish with Venus and amorini on

Fig. 195.—Palissy: The Baptism. France, about 1570. Louvre.

the same occasion reached 5,800 francs. At the sale of the Soltykoff Collection in 1861, which included no less than 140 works by Palissy, only the largest and rarest pieces with figure-decoration fetched high prices ("The Elements" after Briot, 10,000 francs, "The Great Diana," 7,300 francs); the ornamental and rustic wares fetched only a few hundred francs. Of the last-named class Tainturier writes in 1863, in his book on Palissy, that at that time they were fetching from 200 to 600 francs. For the figure-decorated pieces, however, the high prices still continued for a long time. At the sale of the Fountaine Collection in London in 1884 a jug after Briot was sold for £1365, and a large cistern for £1911. When afterwards there was a marked fall in prices (at the Spitzer sale, in 1893, seventy-three pieces were sold for an aggregate of only about 135,000 francs), it was due, not only to the decline of Palissy ware in public favour—particularly outside France—but also to fear of forgeries. Yet it is not nearly so difficult to protect oneself against forgeries in this sphere as in many others. The clay used by Palissy, which is white with a reddish-yellow tint, has the

property of effervescing when touched with acids. The only colours used in his glazes, except for a few intermediate tints, are manganese-violet, cobalt-blue, copper-green and yellow. He had as little success with a red or black enamel as with a white; instead of a white enamel he used the natural colour of his clay, over which the transparent lead-glaze shows closely and finely crackled. His coloured glazes are highly translucent and have an intense brilliance, but at the same time a softness of effect which none of his followers attained with their excessively shiny colours. But the particular feature in which they always more or less failed is the marbled enamel *en manière de iaspe*, which, as a rule, he put on the back of his dishes, and which is the peculiar *cachet* of his work. Once familiar with the distinctive colour-effect of this *contre-émail*, which would seem to have been produced from the scrapings of his palette, and was in any case a blend of the colours he used, one will hardly confuse a piece by him or from his workshop with one which is only in his style. A mechanical means of checking the genuineness of Palissy ware is provided by the dimensions of the original pieces, which are given with great precision in Tainturier's work. As a direct cast from a model decreases in dimensions during the firing, and as even the most accomplished forger cannot before the firing make a freely-modelled copy just so much too big that it will come out of the kiln precisely the same size as the model, the dimensions of the models supply a check, in addition to those already mentioned. Yet it must be remembered that Palissy constantly varied the outer border around his pieces, and not all the variations of this kind are recorded in the work in question.

3. GERMANY

In the Renaissance pottery of Germany three tendencies are operative. One of them came from Italy, and issued only in the production of a few *imitations*, and very poor ones, of *Italian maiolica*. The second rested on a more firmly based, vigorous foundation of mediæval traditions, and led in the sixteenth and seventeenth centuries to a flourishing development of the so-called *Hafnerkeramik*, which, with its coloured glazes, is closely akin in technique to Palissy ware. The third strain had nothing to do with maiolica or faïence, but gave birth to the imposing group of *stoneware* of various kinds which is the greatest contribution of Germany to the history of pottery.

Whilst the first of these groups naturally has for Germany a certain interest in relation to the history of culture, in the general history of pottery it cannot claim anything more than an extremely modest place. The earliest piece of the group (in the Germanisches Museum at Nuremberg) is a shallow bowl of the year 1526, with the subject of Samson and Delilah in the style of Burgkmair, but coloured in the Italian manner in manganese, blue and yellow, with light green washes (Fig. 196). The German wares with tin-enamel that follow next in order are certain pieces (also in the Germanisches Museum), decorated in blue only, and therefore reminiscent, among other wares, of Venetian maiolica; from their drawing, however, it is clear that their home is north of the Alps. One of the pieces, representing the Madonna and Child on a crescent, is dated 1530; the other, a dish with a half-figure of a woman in the dress of the period, is dated 1531 (Fig. 197). With these may be associated a plate of 1536 with a half-figure portrait of a bearded man, in the museum at Halle, a blue-and-white ring-shaped bottle of 1544 in the museum at Sigmaringen together with a fluted bowl, which, both by its shape and by its Renaissance ornament on a blue ground, recalls the embossed dishes of Faenza and Castel Durante.[47] There are several other pieces belonging to the group, such as an *albarello* at Ulm of 1544 with the portrait of a woman, and a dish similarly decorated, in the style of Deruta (Fig. 198), in the museum at Hamburg; but, when all is said, these pieces are so few in number that their scarcity requires an explanation. Some have thought that they did not originate in Germany at all, but in Switzerland, where the Italian maiolica technique early found entrance—how or when is not certain. But as most of them are found in South Germany, it is more likely that is where they belong, and that their rarity is due to the fact that they were made with imported tin-enamel, the scarcity of which prohibited any considerable production of the type. Moreover, the Swiss and South German faïence of the sixteenth and seventeenth centuries (when the former do not bear the heraldic decoration

which was such a favourite in their country) are far from easy to distinguish from one another, so near do they come in style. We give an illustration of a Swiss dish in the museum at Hamburg (Fig. 199), together with its profile, and would draw attention to the perforated projection under its rim, intended for a string for

Fig. 196.—Samson and Delilah. Adapted from Burgkmair. South Germany, 1526. Germanisches Museum, Nuremberg.

hanging the dish up against a wall. Brinckmann pointed out, and Garnier confirmed his assertion, that this projection is peculiar to Swiss dishes of the Renaissance period. If this observation holds good, we have in this peculiarity an easy and convenient means of identification.

But there are other pieces besides dishes which come under consideration in this connection, among them the jugs in the shape of *owls*, of which the family was formerly supposed to be Swiss, but is now generally referred to South Germany. They are mostly white, with decoration in underglaze blue, but bear on the breast a shield in relief, which is painted in oil colours and gilding. In this particular sphere it is desirable to be on the look-out for forgeries, made by Fleischmann of Nuremberg and others. As an example of the genuine owls, we reproduce (Fig. 200) the oldest with a date, of the year 1540 (formerly in the Thewalt Collection, now in the Kunstgewerbemuseum at Cologne). A jug in the

form of a double eagle has been cited by Robert Schmidt (*Der Cicerone*, II, p. 667 f.) as akin to the owls. It also is painted in underglaze blue, and has on its breast a shield painted in oil colours. It is in the castle at Coburg, and appears to be the only one of its kind.

Fig. 197.—Blue-and-white dish with half-figure of a woman. South Germany, 1531. Germanisches Museum, Nuremberg.

Hafner ware [48] may be divided into two groups: stoves and vessels akin to the stove-tiles.

Where and when glazed stove-tiles were first used it is hardly possible to determine. Tiles of burnt clay with a glaze were in use everywhere as early as the Romanesque period; in France the oldest belong to the twelfth century. But actual stove-tiles are unknown until the fourteenth century, and hardly any mediæval tilework stoves exist which go back before the fifteenth century. It is well known that Switzerland has contributed a large contingent of the stoves that have been preserved. The stoves made in that country in the Renaissance period are, as a rule, easily distinguishable from the contemporary German ones; in fitting conformity with the early adoption of maiolica technique in Switzerland, they consist of flat tiles with a tin-enamel and designs painted in vivid colours, whilst the majority of German stoves are in colour-glazed relief without painted adornments. At the centre of the Swiss stove production stands the *Pfau* family of Winterthur, a regular dynasty of potters, whose signed and dated works range from 1591 to 1738, and possibly longer. Outside this stock we find working at Winterthur the *Erhart* and *Graaff* families. We learn from a guild register that in 1674 there were no less than twenty potters enrolled in the guild of the town.

Fig. 198.—Dish with portrait of a woman. South Germany, about 1545. Hamburg Museum.

Whilst therefore in Switzerland the stoves were by preference decorated by means of painting with all the resources used in maiolica, in Germany the emphasis was laid on plastic decoration, an aim which followed as the natural consequence of the circum-

stance that the makers were under the necessity of using coloured lead-glazes, not so well adapted for painting with. The oldest German stoves, still belonging to the Gothic period, are generally green-glazed, less often yellow or brown. It was only about the year 1500 that the German potters began to use several colours on one and the same tile, and even later that they ventured now and then to follow Swiss examples and make flat tiles with painting in one or more colours. The oldest tile of the kind (in the Oesterreichisches Museum at Vienna) bears the date 1533, and has the subject of David and Bathsheba set in a rich Renaissance garden. Six years later in date is an entire stove (in private possession in Vienna), of which the polygonal upper part is decorated with illustrations of the book of Samuel. But such examples are, as we have hinted, exceptional. A famous late Gothic stove, dated 1501 (in the castle of Hohensalzburg), already shows the principles of construction which prevailed among the German stove-builders in the Renaissance period. It is in two tiers, the lower of which (containing the grate) is broader in diameter than the upper (containing the flues and chimney), and rests upon three feet in the form of lions. This construction, dictated by the use of the stove, was little varied during the Renaissance period. The plastic decoration, on the other hand, with which it was covered, showed great diversity. Terminal figures, caryatids and pilasters alternated in the vertical members, ornamental friezes adorned the horizontal ones, whilst niches and medallions with figures broke up the intervening panels and surfaces. The motives of the figure-subjects were for the most part mythological, allegorical, scriptural or historical. There were figures of ancient heroes, Roman Cæsars and German emperors, apostles and saints, also allegories of the arts and sciences, the virtues, the Seven Deadly Sins, the elements, the senses, the ages of man and the continents. Preference was given to motives of which the number is divisible by four, so as to provide figures for a uniform filling for all four sides of the stove. But when needs must be, they did not scruple to leave out one of the five senses or twelve Apostles. The compositions were taken from engravings on copper, woodcuts, and plaquettes by the so-called *Kleinmeister*; the reliefs were produced by pressing into hollow moulds; only in monumental stoves of quite unique character are they modelled

Fig. 199.—Dish with a figure of "Summer" painted in four colours. The rim painted in blue. Winterthur, about 1625. Hamburg Museum.

freely by hand. To begin with, the tiles were only quite small, but as the skill of the potters advanced they became larger, so large even that each side of the upper and lower parts of the stove consisted of a single enormous tile with its framework and flanks of cornice, plinth and pilasters. As the Renaissance period advanced, its joy in colour found constantly more powerful expression in these stoves, which had begun by being monochrome. Green, yellow, blue, purple and white are used in them alternately—the white produced with tin, the blue often made opaque with an admixture of the same metal. There is no separation of the colours apart from that imposed by the form; consequently the colours often run together, and as some are compounded with tin-enamel and others with lead-glazes, reacting differently under the same temperature, sometimes one, sometimes the other type of pigment has suffered a little in the firing.

FIG. 200.—Owl-jar with arms of the Kesselring family. S. Germany, 1540. Kunstgewerbemuseum, Cologne.

The most important centre of this stove-fabrication was Nuremberg, where in the sixteenth century a green lead-glaze was used by preference, but later also a brownish-black, with which a more or less moderate employment of oil-gilding was often combined. The oldest of the ten stoves in the famous "Burg" of the city (most of which, however, did not originally belong there) dates from 1538. Magnificent collections of Nuremberg stoves are to be found also in the Germanisches Museum (at Nuremberg) and in the Nationalmuseum at Munich. The production of stoves spread over most of Germany, and in course of time amongst the Austrian Alps as well. In the Tyrol, according to von Falke, whose account we must follow here, a manufacture of green tiles in the Gothic style began about 1500; in the sixteenth and seventeenth centuries this style yielded to the influence of the Italian Renaissance. Numerous mediæval stove-tiles were at one time found at Cologne. Danzig possesses, in the 40-feet high stove of its Artushof, the most imposing monument of the stove-builder's art of the early Renaissance; it is composed of polychrome tiles with busts and other figure-subjects in relief. It would seem, however, that the real centre of stove-production in North Germany was at Lübeck, where—as at Lüneburg, Rostock and Stralsund—architecture taxed to the utmost, even for exterior decoration, the capabilities of the

potters, and developed them to an extraordinary degree. Von Falke mentions finally that Villingen, in the Black Forest, has become known from several polychrome stoves with the signature of a certain *Hans Kraut*. One of his stoves, bearing the date 1578 and subjects from the Book of Esther, is in the Victoria and Albert Museum, another, with the dates 1586 and 1587, in the Kunstgewerbe-museum at Carls-ruhe.

FIG. 201.—Wine-cooler with Joshua and Caleb. Austria, beginning of 16th century. Hamburg Museum.

With the large tiles which followed the smaller ones about 1550 there came in large, elaborate compositions, often crowded with figures, the clearness and meaning of which were not furthered by the use of many colours with their tendency to run into one another. The highly-coloured Renaissance stoves consequently lasted a comparatively short time. The green stoves came into favour once again, whilst efforts were made to improve the purity of their colours by an underwash of white slip. As already stated, this green was supplemented with a brownish-black, as well as a black graphite, met with in certain renowned decorative stoves of 1621, made by *Melchior Lott* and *Adam Vogt*, in the Rathaus at Augsburg. In the seventeenth century stoves became common with ornamental tiles in low relief. They represent the transition to the white tin-enamelled tiles of the eighteenth century. Even with these the South German tiles, as a rule, retained their plastic character; in contrast with the North German and Scandinavian tiles, they were decorated for the most part with moulded or modelled reliefs, often with the addition of gilding.

It still happens that nice German Renaissance tiles sometimes come into the market. At the sale of the Anton Hess Collection at Munich in 1911 a stove of about 1600, painted with flowers in colours, realised 5,500 marks, a green Tyrolese stove of the same

period, 2,050 marks, a Nuremberg stove of about 1620, 4,800 marks (an imitation of the same stove fetched 400). But the really monumental stoves are safe in castles and museums, and do not therefore come upon the market. Their value can to some extent be gauged partly from the prices paid for the small models of stoves

FIG. 202.—Three jugs of "*Hafner* ware." Attributed to the workshop of Paul Preuning. Nuremberg, about 1550. Formerly in the Lanna Collection.

which have survived to our time (for instance, 8,400 marks for a South German model 1 foot high at the Oppenheim sale in 1917), partly from the prices of loose tiles of outstanding quality. Seven tiles from the so-called "stove of the Sacristy of St. Stephen's at Vienna" were sold at the Lanna sale for 40,000 marks; a large corner-tile with Samson and the Lion was bought on the same occasion by the Oesterreichisches Museum for 11,000 marks, and another, with St. John the Evangelist, for 12,100 marks; two very large tiles and three pilasters with Biblical subjects (ascribed to a Salzburg potter) fetched 18,000 marks, a tile with a knight in fantastic dress, ascribed to another Salzburg master, was bought by the museum at Prague for 10,200 marks. Similar and much higher prices are now and then reached by the pottery closely akin to the stove-tiles, in the form of jars, jugs, washing-basins, dishes and so on. A "*Krause*" (purse-shaped jug) with portrait of Charles V., Ferdinand I. and his wife, Anne of Hungary, which had been repaired in silver, fetched 12,300 marks at the Lanna sale, and a jug with the Fall was bought for 11,000 marks by the Berlin Museum. The same price was reached at this sale by a jug with Jonah and the Whale, whilst an Austrian wine-cooler with the Return of the Spies (Fig. 201) was sold to the Hamburg Museum for 12,100 marks. In connection with the last-named piece, it came out that it stood for many years in a smithy in a little Austrian town, and was

used by the children of the shoesmith as a natural convenience, until it was discovered by an antique-dealer, who, however, was not prepared alone to risk the eighteen florins demanded for it without calling in a colleague from Vienna. With united forces they thus acquired the wine-cooler for the eighteen florins. They sold it to Lanna for 300. Its history was until recently the most telling witness to the enormous rise in value during the last few years of *Hafnerkeramik;* but only till recently—for in this, as in other spheres, the Oppenheim sale in Berlin in 1917 beat all previous records. A jug with the Judgment of Paris, from the workshop of Paul Preuning (see below), was sold for 21,000 marks, another, with busts of Charles V. and the Elector John Frederick of Saxony and an elaborate design of the Fall, a pair of lovers, etc., for the huge sum of 41,000 marks.

Fig. 203.—Jug of "*Hafner* ware." Attributed to Paul Preuning. Nuremberg, about 1550. Kunstgewerbemuseum, Cologne.

For a long time this group of wares went under a name that one may still hear mentioned in connection with it by uninformed antique-dealers, namely, that of Hirsvogel. The facts about *Augustin Hirsvogel*, who lived from 1488 to 1553, are as follows: he had a reputation in his own time as a glass-painter, etcher, heraldic designer, etc.; stoves and other kinds of *Hafner* ware were early attributed to him, on the ground that in an old Nuremberg chronicle of 1541 by the writing-master Johann Neudörffer he is said to have gone into partnership with a potter and himself to have worked as such after returning home from a journey to Venice, where he wished to learn the craft anew. Neudörffer says of him (the words may apply partly to his companion also) that he "bracht viel Kunst in Hafners Werken mit sich, machte also welsche Oefen, Krüg und Bilder auf antiquitetische Art, als wären sie von Metall gossen."* That he really was in association with potters is shown by documents in the archives. In 1531 he entered a business of which the proprietors were *Hans Nickel* and *Oswald Reinhard*. The assertion of Neudörffer is, unfortunately, not calculated to give a clue as to the identity of his works. That they were "welsch" means that they were Italian,[49] that they were "antiquitetisch" signifies

* "He brought with him much art in potter's work, and made 'Welsh' stoves, jugs and figures in the antique kind, as if they had been cast in metal."

merely that they were in the Renaissance style. It follows that the latter designation gives us no useful indication. We are more likely to find guidance in the words " welsch " and " als wären sie von Metall (ge)gossen." But the thick, heavy jugs and jars, so thoroughly German in taste, here under discussion are as little Italian in style as they are metallic in material. Nor is there the slightest resemblance between them and a series of etched designs for ewers, bowls, beakers, etc., in a style carried to the highest degree of grotesqueness, which bear the monogram of Hirsvogel. The Hirsvogel theory was, moreover, demolished from the moment that it was made known that all the dated pieces of Hafner ware (as, for convenience, we will call them in the following pages) belong to the middle and the latter half of the sixteenth century, whilst Hirsvogel was working as a potter only for a few years from 1531 onwards.

FIG. 204.—" *Krause* " with portrait medallions on " rough-cast " ground. Ascribed to Oswald Reinhard. Nuremberg, about 1530. Figdor Collection, Vienna.

By far the greater number of pieces of this ware (Fig. 202) are jugs with a tall oviform or torso-shaped body, short neck, and short, twisted handle springing from the shoulder and ending at some point of the neck. They are simply divided into compartments by fillets or mouldings—serving also to keep the colours from running into one another ; these compartments are ornamented with reliefs, figures, groups, portraits, animals, masks, heraldic devices, flowers, leaves, etc., moulded and applied to the members of the vessel while still soft. The lead-glazes with which they are coloured are blue, green, brown, manganese-violet and yellow ; tin-enamels also occur, but sparingly, but a white enamel is usual for the flesh parts of the figures. Among portraits to be met with in this ware are Charles I., Ferdinand I. and his wife Anne, various palsgraves, the Elector John Frederick of Saxony, the Landgrave Philip of Hesse, the Reformers, and contemporary private personages. Amongst mythological and historical subjects we find the Judgment of Paris, and Lucretia ; the allegorical subjects include Charity, Temperance and Faith (all after Peter Flötner), the biblical, the Fall, the Sacrifice of Isaac, scenes from the story of Jonah, the Annunciation, the Madonna and Child, the Adoration of the Magi, the Baptism, the Triumphal

Entry into Jerusalem, Christ on the Mount of Olives, the Crucifixion, the Resurrection, the Ascension, the Four Evangelists, etc. Finally, we find the Dance of Peasants (after Hans Sebald Beham), lansquenets, drummers and fifers, knights, hunting-scenes, shields with the arms of the Empire, cities and families, quadrupeds and

FIG. 205.—Guild-tile of the *Hafner*. Salzburg, 1561. Figdor Collection, Vienna.

birds, stems with flowers and the leaves of the beech and oak. On exceptionally sumptuous pieces there is often a round-arched niche, generally with figures modelled in the round. The modelling is, on the whole, extremely powerful and broad, and almost always heightened by being painted in light colours against a dark background. The jugs have, as a rule, a pewter lid. Some specially rich examples (in the Kunstgewerbemuseum at Cologne, the museum at Sigmaringen, the Nathaniel Rothschild Collection) bear, in addition to the decoration on the body, a wall freely modelled round the shoulder, with houses, turrets or an entire fortress; these seem to have no intimate connection with the remainder of the decoration, and are of doubtful decorative effect (Fig. 203). Indeed the whole of this group of wares cannot be acquitted from the charge of being sometimes Baroque, sometimes childish, sometimes boorish and even barbarous. On the other hand, it must be granted that the best pieces again and again show

in their colour effect a true primitive force, and are at the same time a faithful historical mirror of the fresh time of rebirth to which they belong, and which in many ways they conjure up. Thus the oakleaf, seen on so many pieces as a decoration for filling up intervals, and considered by collectors as a kind of substitute for a signature, is in reality the badge under which the German peasants of the Reformation period fought for their faith and their rights.

Fig. 206.—Dish with arms of Bishop Balthasar von Promnitz. Silesia, about 1550. Schlossmuseum, Berlin.

When the Hirsvogel theory had been discredited, there was great perplexity as to the place of origin of the Hafner ware. Von Falke at one time thought he could point to Cologne. It is probable, however, that Nuremberg was one of the centres of fabrication, if only for the reason that the arms of the city and of its leading families constantly occur on pieces of this class. From researches in the archives, moreover, it appears that a certain *Paul Preuning* and his workman *Kunz Preuning* were convicted at Nuremberg in 1541 for having made a jug which was decorated at the same time with scenes from the Crucifixion and representations of fifers, drummers and dancing peasants. In jugs with similar subjects Walcher von Molthein, the most recent and most thorough investigator of these wares, has, with good reason, recognised works by Preuning or from his workshop. On less convincing grounds he attributes to *Oswald Reinhard*, the associate of Hirsvogel, a group distinguished by being decorated with portrait medallions, acanthus-leaves and stems, the ground between these designs being "rough-cast" with more or less fine sand before glazing (Fig. 204). The author in question has done good service in a special monograph (*Bunte Hafner-Keramik der Renaissance in der österreichischen Ländern*) by separating the *Austrian* Hafner ware from the German; among other things he shows how large a part was played among them by Salzburg. The Gothic stove

Fig. 207.—Dish with a *memento mori*. Silesia, about 1550. Hamburg Museum.

already mentioned, of 1501, shows how early the potters in this place obtained a mastery of their craft; a "*Zunftkachel*" (Fig. 205), that is, a kind of guild-sign, of 1561, with a representation of four figures, of whom two are potters at their work (in the Figdor Collection at Vienna), shows what a degree of artistic culture they had by that time made their own. In Saxony the craft of the Hafner potter would seem to have stood on a much lower level, if we are to judge from the single authentic piece from that district, a jug which has long been known, and was made, according to the inscription on it, at ANNABERG (in SAXONY) by a potter of the name of *Martin Koller*. Lastly, a peculiar and easily recognisable group is formed by the Hafner ware of SILESIA, grouped around a small series of dishes: one in the Berlin Museum, with the arms of Balthasar von Promnitz, bishop of Breslau (Fig. 206); a dish in the museum at Troppau, with a portrait of the Emperor Rudolph II;[50] two, respectively in the same museum and in the museum at Breslau, with the subject of the Crucifixion; lastly, in the Hamburg Museum, another Crucifixion dish and a dish with a *memento mori* in the form of a boy reclining asleep against a skull (Fig. 207). The oldest of these dishes (with the arms of the bishop) dates from about 1550; the Crucifixion dish at Hamburg from 1554; the latest (the Crucifixion dish at Breslau) from 1612. All the pieces are typified by a technique by which they differ from the rest of the Hafner wares, the design being here scratched into the damp clay with a pointed instrument (perhaps the stick of the

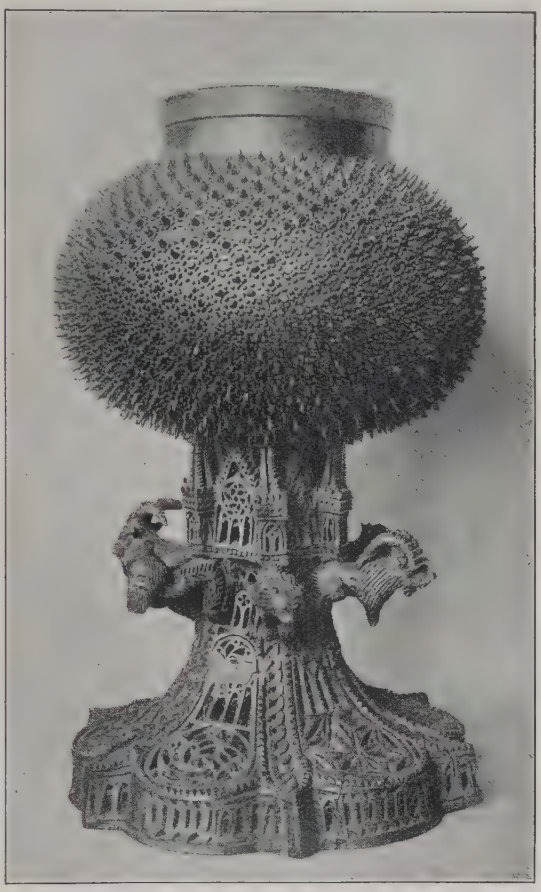


FIG. 208.—Goblet, reddish-brown earthenware with applied and pierced decoration. Dreihausen, near Marburg, about 1400. Kunstindustrimuseum, Copenhagen.

brush), so as to prevent the colours from running together; the effect of the colours in themselves is also different from that of the remainder of the group, through their being obtained, not from lead glazes, or lead and tin glazes in combination, but exclusively from the latter.

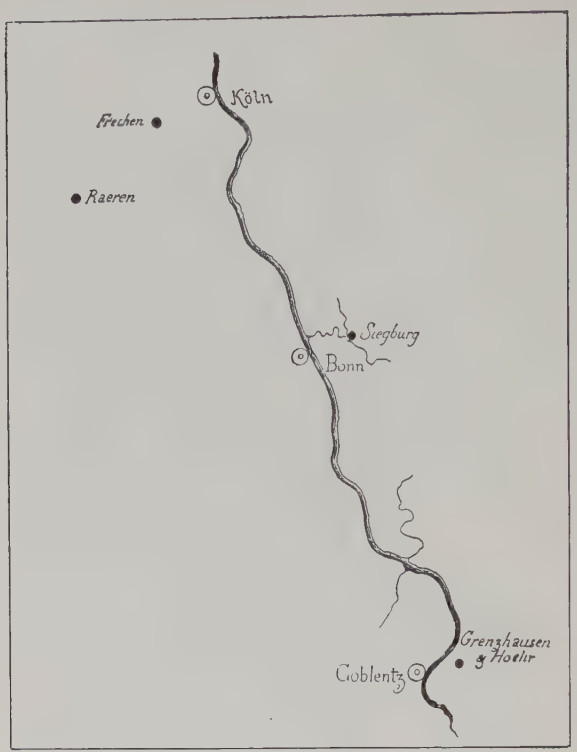


FIG. 208A.—Ceramic map of the Rhineland.

Although German Hafner ware has great importance for the history of culture as well as that of pottery, it is the contemporary *stoneware* (*Steinzeug*) * which reflects to a much higher degree the German Renaissance. No other sphere of the art-craftsmanship of the Renaissance period in Germany gives so pure and unalloyed an impression of the spirit of the German burgher class of the time. Born in Germany, the land of beer, this stoneware was fashioned independently of Italy, the land of wine, for a *milieu* with full-blooded German ideas untainted by Italianism. This is plain from the beginning in the shape of the ware: the stout jugs and tankards, the generous bottles giving good measure of good beer and well adapted for keeping it nice and cool. It is to be noticed even more in the decoration, for when this is not restricted to purely ornamental motives, we find moulded on the stoneware a world of pictorial representations which even without the customary mottoes and proverbs accompanying them make clear to us the ideas of the time; they tell us what then seemed sacred and what comical, what

* As already remarked in the preface, the author has relied for the following section more upon the excellent large work on Rhenish stoneware by *Otto von Falke* (Berlin, 1908) than on his own acquaintance with it. He is indebted to the same book for the majority of the illustrations on the following pages.

men thought of Christ, of the Pope, the Emperor, the lansquenet, the peasant, women, the chase, trade, country fairs, and much else between heaven and earth, whilst coats of arms and merchants' marks are a proof that these jugs and tankards were not show-pieces, but household gear to which men felt themselves thoroughly and closely attached.

Fig. 209.—Brown jug from the Maximinenstrasse, Cologne, about 1540. Kunstgewerbemuseum, Cologne.

Practically nothing is known of the origin of German stoneware. Early mediæval parallels to its shapes are, of course, known. But they are no more stoneware in the later meaning of the word than the brownish-red pottery with stamped or applied decoration made about 1400, or immediately after, from Dreihausen, near Marburg, in Hesse. A splendid example of Dreihausen ware is a goblet in the Kunstrindustimuseum, Copenhagen (Fig. 208), with elaborate Gothic tracery cut through the stem and foot and applied prunts on the bowl. It was not till the late Gothic period that salt glaze was discovered or introduced into Germany, and then, for the first time, stoneware proper was created.

German stoneware is composed of natural pipeclay, fired to a high temperature—until it became "fritted," that is, fused into a dense mass impervious to liquids and so hard that it cannot be scratched with steel. As clay suitable for this cannot be found everywhere, the manufacture of stoneware was confined to certain districts; its centre was for centuries the Rhineland from Coblenz to Cologne. Its present designation, "Rhenish stoneware," is, however, of comparatively recent date. After the decline and cessation of the manufacture in the eighteenth and nineteenth centuries, the true place of origin of the wares became forgotten, and when, in recent times (about 1865–1870), the attention of collectors began to be fixed upon them, they were given the name *grès de Flandres*, "Flemish stoneware," because they were believed to come from Flemish districts; and this, as a matter of fact, they did, in so far as one of the places of fabrication, Raeren, in the province of Limburg, was at the time of the Renaissance under Netherlandish suzerainty. But it has now long been established that the greatest strongholds of the industry were at Höhr and Grenzhausen (the *Kannebäckerländchen* in Nassau) and Siegburg, on the right bank of the Rhine, and at Cologne, Frechen and

Raeren (Fig. 208*a*). From this region it certainly spread to the nearest districts of France and the Low Countries, yet without attaining there anything like the same importance as in Germany, which sent out its wares by the thousand to the whole of northern Europe.

Fig. 210.—*Bartmann* ("greybeard"). Cologne, 16th century. Kunstgewerbemuseum, Cologne.

Rhenish stoneware was thrown on the wheel and was given its profiles by means of cut-out gauges (*Stege*) of metal or wood. The handles were freely fashioned by hand from rolls of clay, and pressed while still soft upon the body of the vessel. When the vessel had been dried in the air, it was decorated by cutting or by the application of ornaments moulded in hollow moulds of fired and porous clay. In the sixteenth century the decoration consisted practically always of reliefs; later it became the universal practice to incise the ornaments in the clay or to impress them with wooden stamps.

This exclusively plastic method of decoration was dictated by the process of making the Rhenish stoneware. As it was completed in a single firing, the use of coloured glazes was restricted within the narrowest limits. At Siegburg, where a clay was used which fired white, no other glaze was employed at all than the colourless salt glaze. Elsewhere a ferruginous substance, imparting a red tone to the clay, was used—in combination with the salt glaze—to produce a brown glaze, whilst a blue and a purple glaze were obtained by means of cobalt and manganese. Whereas lead glaze and tin enamel were applied by dipping or laid on with a brush, the salt glaze settled by itself upon the wares while they were in the kiln. The process was as follows: when the kiln (a horizontal reverberatory kiln) had reached its highest temperature and no more smoke was given off by the fire, common salt was cast in through openings made for the purpose in the vault of the kiln. The salt vaporised and the soda in it combined with the silicic acid in the clay to produce a thin covering of soda glass on the surface of the ware.[51]

The originals for the plastic decoration on the Rhenish stoneware at its prime were provided by the contemporary ornamental engravings of the *Kleinmeister* and others. At Cologne the preference was given to Heinrich Aldegrever; Beham and Virgil Solis, Jost Amman and Theodor de Bry were followed at Siegburg; at Raeren Cornelis Bos, Balthasar Sylvius, Adriaen Collaert, Abraham de Bruyn, Konrad Goltzius. At Raeren, moreover, the

productions of Siegburg were extensively copied; use was even made of matrices from Siegburg, which were presumably brought with them by travelling traders in pottery. But though in a multitude of cases it is possible to point out the originals for the designs on Rhenish stoneware, there remain over a number of

FIG. 211.—*Bartmann* ("greybeard"). Cologne-Frechen, 16th century. Kunstgewerbemuseum, Cologne.

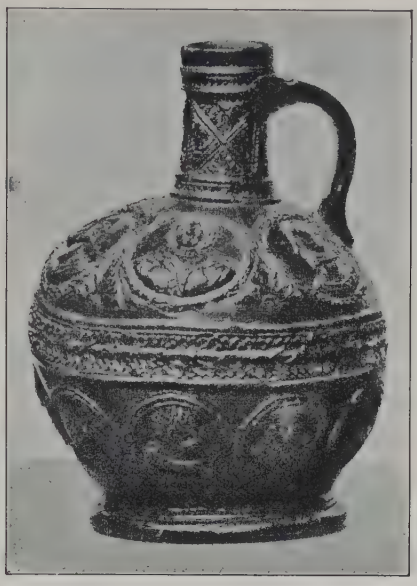


FIG. 212.—Brown jug from the Maximinenstrasse. Cologne, about 1540. Kunstgewerbemuseum, Cologne.

instances in which it must be assumed that the decorations originated in the respective workshops. This holds good not only of the later, simpler wares with scratched and stamped ornament, which were *always* invented by the potters themselves, but also of early pieces with applied figures and ornamental designs in the noble style of the Early and High Renaissance. To judge from all the evidence, however, it was only a few potters in each place who had any artistic bent, and it was these few in all periods who gave their character to the productions of the place, whether they cut matrices after designs provided for them or made essays in composition of their own. Their abilities in this direction and their general artistic culture must not be estimated only from the relatively few pieces without prototypes that can be identified; they are manifested quite as much in the series of *shapes* of the wares, which are beyond doubt the original work of the artistically gifted potters. Otto von Falke has done good service in drawing attention to this circumstance, which had before been completely ignored.

In criticising Rhenish stoneware far too much stress had been laid on the relative richness and sharpness of the figures and formal

decoration; it had been forgotten that only in the fewest cases are they original, and that they are always mechanically transferred to the clay. The shapes, on the other hand, of this stoneware, almost always finely constructed, are absolutely original, and were created independently of all other pottery, constituting an artistic achievement which in its way may perhaps be called without its like in the whole history of ceramics.

Fig. 213.—Tankard with reliefs of the Fall. Cologne, about 1540. Kunstindustrimuseum, Christiania.

It cannot be determined whether the oldest Rhenish stoneware comes from Siegburg or from Cologne and the neighbouring Frechen. According, however, to von Falke, the artistic rise of Siegburg was preceded by a preparatory stage in the work of Cologne and Frechen, which set its mark on the Siegburg productions. Large finds of potsherds at Cologne, both in the Komoedienstrasse and in the Maximinenstrasse, have shown that the city had in these spots two of the greatest and most important factories of stoneware in the time of the Renaissance.

The richest finds were made in the *Maximinenstrasse*. A typical decoration of the stoneware from this site are the oak branches and rose-stems of Gothic derivation (Fig. 209), pressed in moulds and sometimes used in combination with figures, among them those of the so-called "Tree of Jesse" (showing the genealogy of Christ). The long-bearded mask on the neck of the jugs or bottles (Figs. 210, 211), which gave their name to the well-known "greybeards" (*Bartmänner*), seem also to have been an invention of Cologne; they were soon imitated, not only at Frechen, but also at Siegburg and Raeren. Other specialities peculiar to Cologne were the use of oviform bosses in single or double rows, and small round medallions with busts in the antique style (Fig. 212), in which we have the beginning of the figure-decoration of Rhenish stoneware. The contribution of Cologne to the latter includes Biblical, mythological and allegorical subjects, figures from history and figures in costume of the period. Entire figures do not occur on the bulbous jugs, but on the so-called *Pinten* and *Schnellen*, relatively tall mugs and tankards narrowing more or less upwards.

These, whether decorated with figures or ornamental designs, are produced by means of three matrices, each with a composition complete in itself. Among the best known are mugs with three lansquenets, three deities of the Planets, the Fall (Fig. 213), three naked boys holding shields of arms or musical instruments, or other such designs. We less often meet with a *Schnelle* with "Justitia," "Temperantia" and "Fortitudo," or with St. George and the Dragon, the Judgment of Paris, or Lazarus—all, or nearly all, borrowed from engravings by the *Kleinmeister* of the period. Von Falke has deduced, partly from the prints thus copied, partly from the style and dress of the figures and the motives of the ornamental designs (often apparently borrowed from the book of designs of Quentel, issued at Cologne in 1527), that the factory in the Maximinenstrasse was at its prime between 1520 and 1540.

FIG. 214.—Brown "greybeard" with rosettes. Komoedienstrasse, Cologne, 1558. Kunstgewerbemuseum, Cologne.

The factory in the *Komoedienstrasse* was, according to the same writer, more recent. Its activity falls in the second half of the sixteenth century, but seems not to have been nearly so extensive as that of the Maximinenstrasse kiln. One of its current productions was the globular *Bartmann* ("greybeard") with an almost rectangular mask on the neck, and on the body a narrow frieze with ornamental designs, and below and above this a row of circular reliefs separated by acanthus-leaves, pointing respectively downwards and upwards. Frechen made exactly similar *Bartmänner*, but with this difference, that the ornament in the frieze is replaced by some saying such as *Drink und est, got nit vergest* ("Drink and eat, forget not God," Fig. 211); in the same way, other shapes and modes of decoration used at Frechen and also at the Maximinenstrasse factory are so much like those of the Komoedienstrasse that they cannot be distinguished from one another. There is, however, yet another type which can, it is believed, be attributed to the last-named factory. It consists of globular "greybeards" (Fig. 214), thickly covered with rosettes or prunts in the shape of bunches of grapes in relief. The name of the occupant of the

workshop happens by chance to have been preserved. He called himself "Kruckenbächer *Hermann Wollters*," and, oddly enough, saved his name from oblivion by running into debt and thus getting it entered in the archives.

According to tradition, Cologne had a third workshop, artistically more important than the other two, in the EIGELSTEIN. As its chief productions are mentioned certain large *Schnellen* with the ornamental panels joined edgeways, in the midst of which is introduced a medallion with a head or an allegorical half-figure. Examples of this rare class may be seen in the Kuntsgewerbe-museum at Cologne. Related to them are certain even rarer triangular or four-sided spouted jugs (Fig. 215), pilgrim-bottles and mugs with similar decoration, and from one piece of this class, a pilgrim-bottle in the museum at Sèvres, with figures of Lucretia and Judith and the date 1569, it has been concluded that another group of large *Schnellen* with female allegorical figures after Peter Flötner, or with a pair of lovers at a fountain (Fig. 216) and representations of Judith and Esther, are of the same family. The *Schnelle* with the last-named subject bears the date 1566. At that time the Eigelstein workshop was removed to FRECHEN, and for this reason it is in most cases difficult, as regards sixteenth-century stoneware, to make out what comes from Frechen and what from Cologne itself.

FIG. 215.—Triangular brown jug. Eigelstein workshop, Cologne-Frechen, about 1560–1570. Formerly in the Oppenheim Collection.

When later wares, on the other hand, are in question there are no difficulties in this respect, for it was only at Frechen that the stoneware industry lasted beyond the year 1600. To this place belong the "greybeards" (Fig. 217), with a stylised grimacing mask and no other decoration but three round or oval reliefs with shields of arms (for instance, those of Cologne, Amsterdam, the duchy of Juliers, Cleves and Berg, and England), or rosettes and roughly moulded heads. To Frechen also belong the large big-bellied jugs on the copper-coloured brown glaze of which blue patches are scattered in quite a haphazard manner. The manufacture lasted into the eighteenth century, but the best that can be said of the late productions is that they retained

their beautiful chestnut-brown glaze; artistically they have no significance.

We may name as common characteristics of the whole group of wares of Cologne and Frechen the following: the body has a grey fracture and appears grey where the brown glaze has failed. There are pieces which are grey or yellowish all over; but these may be regarded more or less as kiln failures. The colour aimed at was a chestnut-brown of the same tone as was later the mark of the productions of Raeren; but most often Cologne and Frechen did not get nearer than a light brown or a yellowish hue. Schuermann (*Mille inscriptions des vases de grès dit flamand*, Antwerp, 1885) gives it as characteristic of Frechen stoneware that, in contradistinction to other stonewares, it almost always shows on the bottom of the vessels an elliptical mark left by having been cut off with a string from the wheel on which they were thrown. Amongst shapes invented at Cologne or Frechen, or which there received their final consummation or merely their greatest diffusion, we may mention the so-called *Trichterkanne*, that is, a mug with a single handle, oviform body, wide, funnel-shaped neck and wavy, spreading foot. Another is the so-called *Sturzbecher*, a jug with similar funnel-shaped neck and body in the form of a fat-bellied man whose head takes the place of the foot of the jug, so that the vessel will only stand reversed on its neck. Again, there is the pear-shaped jug with a handle and wide orifice, with or without a bearded mask on the neck, the spouted jug, the globular jug with narrow, cylindrical neck, and lastly the *Pinte* and *Schnelle*; the shapes of these last, already described, were derived originally from the wooden tankard of the cooper, and long preserved a reminder of their ancestry in the series of roll-mouldings (like the staves of a barrel) on their neck and foot. The Cologne mugs generally contract more rapidly upwards than those of Siegburg, which are more slender and elegant; another characteristic of them has been described by von Falke in the measure they contain, which is, as a rule, indicated inside them by three projecting bosses dividing their height into

Fig. 216.—Tankard with the "Fountain of Love." Ascribed to the Eigelstein workshop. Cologne-Frechen, about 1560–1570. Formerly in the Oppenheim Collection.

four parts. Lastly, it may be mentioned that the workshops at Cologne excelled in covered jugs in the shape of living creatures, especially owls. On the banks of the Rhine makers of jugs and tankards were called *Euler*, *Eulner* or *Ulner*, and they are assumed, on the strength of this appellation, to have made owls as a kind of emblem of their handicraft.

Fig. 217.—Jar, mottled brown and blue, with coats of arms. Frechen, 1595. Formerly in the Oppenheim Collection.

Stoneware was made at Siegburg as early as about the year 1300. There is archive evidence of the craft from the fourteenth century onwards, and already in the first half of the fifteenth century those who practised it joined together to form a guild (*Zunft*), remarkable for the stringency of its regulations. It was a so-called *gesperrte Zunft*, that is to say, only legitimate sons of masters belonging to the town itself could be received into it, and that only after an apprenticeship of six to seven years. The highest authority of the guild, supervising, among other matters, the quality of the wares, consisted of *die vier gekorenen Meister des Handwerks*,* to whom unconditional obedience was owed. The so-called *Dienstjahr*† extended from Ash Wednesday till Martinmas; no work must be done at other times of the year, nor by artificial light. The kilns must not be filled with more than a certain number of wares, and no master without assistants must have more than nine kilns, nor with qualified sons or journeymen to help him, more than sixteen. When the craft was at its height at Siegburg there were seventy kilns in operation. The prices of the wares were also fixed by the guild, and their exportation was strictly controlled. Thus none but Cologne merchants were allowed to negotiate their sale to Hamburg and the other Hansa towns, which were the largest customers of Siegburg; for this reason, therefore, the ware was commonly called in the trade *Kölnisches Steingut*. The manufacture continued more or less at the same level until 1632. After the storm and sack of the town in that year by the Swedes, under the command of General Baudissin, the majority of the potters migrated to Altenrath,

* The four chosen masters of the craft.

† Year of service.

in order to set up their kilns far from the turmoil of war in the quiet forests, where, however, only a wretched existence awaited them. It is true that attempts were made later to re-establish the industry at Siegburg, but all hopes in this direction were upset when, in 1688, the town was occupied by the French and plundered and burnt down. Once again, at the beginning of the eighteenth century, an effort was made to gather together the old *Zunft* around the old strict statutes, but in vain so far as the results were concerned. The artistic traditions had in the meantime been irrevocably lost.

Fig. 218.—White beaker with *Masswerkrose*. Siegburg, first half of 16th century. Schloss-museum, Berlin.

The secret of the Siegburg manufacture at its prime lay first and foremost in the clay employed; this had the peculiarity of containing no impurities or irregularities needing to be concealed with a coloured glaze, but was white and kept its whiteness in the firing. Sometimes at Siegburg isolated parts of a jug or tankard were covered with blue glaze; quite by exception also — presumably by special order—the wares received a yellowish-brown or reddish surface glaze. But, as a rule, they were allowed to retain their natural white colour, and as it was only necessary to let the salt glaze settle on them as quite a thin skin over the clay, all the decorations in the clay stood out with the same degree of sharpness with which they were carved or moulded.

Fig. 219.—White ewer made by Anno Knütgen. Siegburg, second half of 16th century. Darmstadt Museum.

Among the oldest stoneware from Siegburg, which as yet does not seem always to have been salt-glazed, are certain small jugs with a handle and a funnel-shaped neck and a wavy foot, shaped by pressing the wet clay with the fingers. The earliest of these are frequently decorated with a foliated motive resembling a holly-leaf, incised in the rudest manner; a little later in date are those with three applied medallions in relief containing shields of arms, animals, ornamental motives and, less often, a

figure of the Madonna or busts. These little jugs are often supplied with a double wall, the outer wall being carved with pierced Gothic *Masswerk* (tracery, Fig. 218). In these early productions the colour is not yet white, but greyish, and often dappled with yellowish or reddish patches, due to contact with the flames in the kiln.

Fig. 220.—Lazarus *Schnelle* by the monogrammist F.T. Siegburg, 1559. Germanisches Museum, Nuremberg.

In the sixteenth century the distinctive shapes characteristic of Siegburg became fixed. Conspicuous among these is the tall, slender *Schnelle* with mythological, biblical or allegorical figures, or with shields of arms, all arranged on the system already described in three panels joining one another along their vertical edges, which together cover the surface of the truncated cylindrical form of the *Schnelle*. Sometimes all three panels are the same, sometimes the middle one differs from the flanking panels, sometimes all three are different. Another striking group is formed by the spouted jugs, the so-called *Schnabelkrüge* (beak-pots), with a long, narrow spout connected with the body by a tubular link (*Dille*). Three kinds of decoration occur on these jugs and pots: firstly, regular shallow cuts and notches serving as a pattern for the upper surface; next, sunk ornaments produced by pressing into the wet clay stamps with the design in relief; lastly, friezes, medallions, masks, shields and so forth applied in relief by means of hollow moulds of baked clay. The impression of the mould was accompanied sometimes by the initials of the mould-cutter and a date. The oldest date found on white Siegburg stoneware is 1528, the latest 1631. Dates occur most frequently on pieces of the period between 1560 and 1610.

For a long time the manufacture was in the hands of just a few families; among these families the most widely known and considerable names were *Knütgen* (Knuytgin), *Simons* (Zeimans), *Flach* (Vlach) and *Omian* (Oem Johan). Of these the Knütgen were both the most numerous and the most important, and a member of this family, *Anno Knütgen*, has won the greatest celebrity since in modern times von Falke, for ingenious reasons and probably correctly, attributed to him and to a monogrammist F. T., who was

working in his workshop from 1559 to 1568, the majority of the finest Siegburg types. According to von Falke, the output of his workshop may be known by a certain old-fashioned character about his shapes, showing that his operations had their roots in Gothic traditions; in his spouted jugs, for example (Fig. 219), the old Gothic pear shape was continued into a period in which in other workshops it had been ousted by the more elegant oviform of the Renaissance; even after he had moved with his two sons, about 1590, to Hoehr, he continued to work with the old shapes, such as the funnel-necked jug and the so-called *Ringelkrug*, with its many handles and loose rings hanging from them. Yet he did not close his workshop to the many developments of the Middle Renaissance in the sphere of figure-composition and ornamental design. Among his rarest productions are certain pieces which as regards shape are new creations, such as three pilgrim-bottles or flasks (two of them in private hands in Germany, the third in the Kunstgewerbemuseum at Cologne) and certain goblets (one in the last-named place, one in the Nederlandsch Museum at Amsterdam, one in the museum at Wiesbaden). They include also two *Leuchtervasen*, that is, large jars or cisterns with handles formed as sockets for candles (one in the Victoria and Albert Museum, the other in the museum at Trèves). Of more common occurrence are his *Birnkrüge* ("pear-jugs") and *Pullen*, that is, footless globular bottles with a short, narrow neck, and the *Schnellen* that can be ascribed to him or to the monogrammist F. T., for long associated with his activities. The latter was the author, among other works, of a *Schnelle* with the Marriage at Cana (in the Berlin Museum), another with Lazarus at the Rich Man's Gate (Fig. 220, in the Germanisches Museum, Nuremberg), and a third with David and Bathsheba (specimens in the Hetjens Collection and Berlin Museum). Connected with these are a piece with portraits of Henri II. of France and Philip II. of Spain (Victoria and Albert Museum), and a *Schnelle* with a figure of Saul (formerly in the Minard Collection)—not to name others besides. This prolific master also made *Schnellen* with predominantly decorative designs and others in which the earlier use of isolated medallions was revived, the medallions, however, applied one above another

FIG. 221.—White *Schnelle* with Biblical medallions and ornamental designs after Aldegrever. Siegburg, about 1560. Kunstgewerbemuseum, Cologne.

and connected by ornament in the intervals (Fig. 221). Among the later *Schnellen* in the Middle Renaissance style the only one, according to von Falke, that can be ascribed to the workshop of Anno Knütgen is the so-called " Mars-Schnelle " with the arms of Berg, of 1580 and 1582; an unusually fine example with silver-gilt

FIG. 222.—White ewer by Christian Knütgen. Siegburg, 1591. Kunstgewerbemuseum, Cologne.

lid of good quality is in the Kunstindustrimuseum at Copenhagen (Coloured plate III). At this time the workshops of other members of the Knütgen family seem to have taken almost as leading a position as that of its greatest and most famous master.

As regards one of the family, *Peter Knütgen*, who marked his models PK, we know that he was guilty of " zunftwidrige Übergriffe " (infringement of guild regulations), because on one occasion he exported more wares than all the other Siegburg masters together. From this we may conclude that he was in a big way of business. Yet none of the tankards bearing his initials has any independent artistic significance; to a large extent they are imitations of the works of the monogrammist FT. With

Christian Knütgen it is otherwise. The pieces gathered round his name mark him out as the chief representative of the Late Renaissance at Siegburg, rich no less in his taste for ingeniously balanced ornamental designs than in his architectural feeling for proportion and outline. The oldest of his signed works is a *Schnelle* of 1568

FIG. 223.—White beakers with funnel neck. Siegburg, about 1600. Kunstgewerbemuseum, Cologne.

with Noah asleep (in the Hetjens Collection), around which a series of unsigned examples can be grouped, all showing that his style was at an early stage somewhat strained and mannered. It was not till twenty years later that he seems to have devised the charming spouted jugs with which his name is particularly associated. Important pieces of this kind belong to the museums at Cologne, Brussels and Berlin. Peculiarities common to the whole group are a lion's mask under the spout, a volute-shaped link between the spout and the cylindrical neck, a vertical impressed ornament on the handle, an applied ornament on the upper and lower sides of the spout, which is composed of two halves joined *at the sides*, and, lastly, a flat foot below the oviform body, the lower part of which has a carved ornament, whilst round the waist it has a wide belt of horizontal designs. It is the variations of these last designs not least that give to the spouted jugs of Christian Knütgen their distinctive value. The masterpiece of the kind is a jug in the museum at Cologne (formerly in the Thewalt Collection) with an admirably composed frieze with animals in lively movement (Fig. 222).

To what extent a series of ewers without a spout in the style of Christian Knütgen are to be assigned to him or to the Knütgens of Hoehr or to a Siegburg master named *Hans Hilgers* (presently to be discussed more in detail) is a special question still awaiting an answer; space forbids us to deal with it here. The late small

jugs with funnel neck and impressed or carved decoration (Fig. 223) are also as yet property without a master. A Siegburg personality who is in two ways somewhat uncertain is the monogrammist HH; it has been agreed that he can be identified with the Hans Hilgers just mentioned, whose name is known from the archives. As he signed his works more often than any of the others, he is among those most frequently mentioned, without, however, being one of the best. He represents rather the average wares of Siegburg. His signed pieces (Fig. 224) range from 1569 till 1595, and therefore coincide with the most prosperous period of the manufacture. They give, however, a somewhat faint reflection of it. To begin with, he was a follower of the monogrammist FT, later of Anno Knütgen; he put together with a certain facility new combinations of their matrices, but did not supply his productions with new shapes or decorations. The same is true of the monogrammist LW, whose chief merit seems to have been that in 1575 he was the first to adapt as a frieze the Dance of Peasants of Hans Sebald Beham. On Siegburg ware this frieze occurs only in sections; it was employed in its entirety on the jugs of Raeren and there celebrated great triumphs.

FIG. 224.—White *Schnelle* with figures of gods by Hans Hilgers. Siegburg, 1585. Musées du Cinquantenaire, Brussels.

About the year 1600 a decline set in in the productions of Siegburg; their physiognomy was at the same time obliterated, and became difficult to distinguish from that of Hoehr stoneware. Even without the storm by the Swedes in 1632, therefore, the town would certainly have lost its significance as the centre of a distinctive stoneware industry. It would have been bound to succumb in competition, not only with the Westerwald workshops, but also with the painted white faïence which then soon came into use; for the fine plastic style of the Siegburg stoneware was a fruit of the Renaissance which did not agree with the taste of the Baroque period.

In the seventeenth and eighteenth centuries, as we have said, repeated attempts were made, but in vain, to revive the old industry at Siegburg. More success attended the efforts of a potter named

Peter Löwenich, who in the 1830's had a workshop in the town, and there set about reproducing the old spouted jugs and tankards with the help of old moulds and casts. He was so far successful that his productions found their way as old into many museums and collections, especially in the Rhine valley. Later times, however, have had no difficulty in seeing through them, as their maker lacked the sense of style necessary for the correct assembling of the various motives. Moreover, his clay was rather light grey than white, with a tendency towards a bluish or yellowish tone; he was never able to attain the pure white ware. More dangerous imitations were made in the second half of the nineteenth century at Hoehr, but, according to von Falke, in default of other indications they can be distinguished from the genuine wares by the fact that the edge of the mouth in the spurious jugs and tankards is flat, and at right angles to the inner and outer rims, whilst on old pieces the rims meet in a rounded mouth. We have ourselves noticed the following characteristics about "old Siegburg": it may be quite matt, it is never smooth and shiny; nor is it ever entirely white, indeed it is often quite grey. The grey often shades off into a Siena brown tone; this is seen specially on the upper part of tankards. On the oldest pieces these brownish patches commonly show a certain amount of sheen.

FIG. 225.—Jan Emens: *Schnelle* with Judith, Esther and Lucretia. Raeren, 1567–1568. Louvre.

While Siegburg stoneware was white, and only by exception coloured blue in places, the stoneware of RAEREN (a place between Eupen and Aix-la-Chapelle) was, to begin with, brown-glazed, till at a later stage it became an imitation of the grey stoneware of the Westerwald with occasional use of blue. In contradistinction to the guild (*Zunft*) of Siegburg, we know practically nothing from the archives about that of Raeren. But partly from constant digging up of fragments, partly from innumerable pots still in existence, we know in its main outlines—thanks again to the industry of von Falke—the history of the manufacture in this place also.

The development of Raeren stoneware during the Middle Ages

took a course somewhat parallel to that of Cologne; yet even in mediæval times Raeren created new shapes, such as the three-handled jar, which later, in a more slender form, became typical of this place. About 1,500 imitations were made at Raeren of the small jugs with the funnel-shaped neck of Siegburg; from twenty-five to forty years later the wares of Cologne were again copied, this time in the richly adorned pieces of the kind we know from the Maximinenstrasse workshop. But as soon as Cologne was outstripped by Siegburg, the Raeren potters turned their eyes once again towards the latter town, and there they remained fixed until there arose in their midst the artist who has rightly been designated the greatest master of Rhenish stoneware.

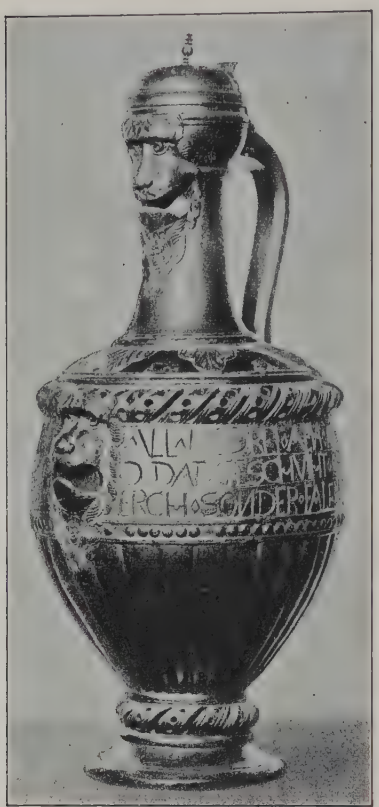


Fig. 226.—Jan Emens: colossal jug. Raeren, 1568. Bayerisches Nationalmuseum, Munich.

This master was *Jan Emens*.

His signed works range from 1568 to 1594, but his models outlived him; both at Raeren and in the Westerwald they were utilised right into the seventeenth century. His mark (IE—IEM—IAN—also YAN—EMENS) does not therefore by any means signify that the piece on which it is found was made by Emens himself.

The first work that can be ascribed to him personally, although not signed, is a large brown *Schnelle* of 1567–1568 (Fig. 225), with representations of Judith, Esther and Lucretia (in the Louvre); it is a copy on a larger scale and more broadly treated of a white *Schnelle* of 1566 from the workshop of Anno Knütgen. At that time Jan Emens seems to have taken more interest in the shape of his jugs and tankards than in their equipment with decorative reliefs. Thus on a jug of colossal size of 1568, in the Nationalmuseum at Munich (Fig. 226), the decoration is quite subordinate to the shape, which shows a perfection of proportion and elevation bearing comparison with those of Greek vases. In Germany such undecorated jugs of Jan Emens, of which only a few are known, are rightly reckoned among the finest productions of the German stoneware of the Renaissance period. In any case, until 1574 Jan Emens continued to make such jugs, the beauty of which depended essentially upon the effect

of the silhouette of their lines. That in a group of "greybeards," and also in certain spouted jugs executed at the same time, he put up with models for plastic decoration borrowed from other sources may perhaps be explained by the fact that from 1575 onwards he had a rival in Baldem Mennicken; this potter was very nearly

Fig. 227.—Jan Emens: colossal jug with double frieze. Raeren, 1576. Formerly in the Oppenheim Collection.

his equal as a creator of shapes, but relatively weak as a *Formstecher*, that is, a maker of moulds for the applied decoration. It was perhaps on these grounds that from 1576 onwards Jan Emens devoted himself to this side of the manufacture; perhaps there were other reasons. The fact remains that in this respect he set the standard during the following decade for the whole Rhenish stoneware industry.

One of his greatest and happiest innovations in the realm of shapes was the introduction of the wide vertical belt round the middle of the body of the jugs, which he found necessary from the moment when a frieze or double frieze of figures seemed the natural

form for the decoration of the body. The earliest examples of this are three huge jugs, about 20 inches high, with double friezes, of which the most imposing (dated 1576) was sold at the Oppenheim sale in Berlin (Fig. 227). In its lower and broader frieze is represented the Fight of the Centaurs and Lapiths, in the upper and narrower a cavalcade of knights, to the leader of whom gifts are being brought by kneeling women. Even though the originals of these compositions have not hitherto been found, it may certainly be taken for granted that the compositions were not designed by Jan Emens himself, for from many other pieces we know that, like the other Rhenish stoneware masters (and also the Italian maiolica-painters), he adopted whatever he came across. But he knew how to manage his ingredients, how to add a little here and take off a little there, until they shaped themselves with a good flow and rhythm as they encircled tankard or jug. One of the best known of his types, which take their names from his friezes, are the "Peasant Dance" jugs after Hans Sebald Beham (Fig. 228), to the *Bauerntanz* of whom his attention was drawn by the monogrammist LW of Siegburg; others are the "Susanna" jugs, with the story of Susanna and the Elders, after a series of engravings on copper by Konrad Goltzius, the "Paris" jugs, with the subject of the Judgment of Paris, after Adriaen Collaert, and, lastly, the "Soldier" jugs (Fig. 229), with single figures of soldiers under a row of round arches arranged as a frieze.

FIG. 228.—Jan Emens: jug with Dance of Peasants. Raeren, 1576. Kunstgewerbemuseum, Cologne.

In the 1580's the output of Ian Emens underwent a great change—as may be seen from the last-mentioned pieces; he began to exchange the traditional brown-glazed ware for the so-called *Blauwerk*, that is, a light grey clay which was glazed to a greater or less extent with blue. The finer and lighter clay seems to have appeared to him better suited for the delicate, more minutely cut, style which he adopted as his last, than the coarser dark grey he

had hitherto used. The earliest marked piece of *Blauwerk* from his hand is a little lenticular pilgrim-bottle, bearing the arms of two allied families and the date 1582 (in the Langaard Collection at Christiania). It is not until 1587 that his blue wares follow without intermission, and even then he did not entirely give up the old brown-glazed type. Important works of the new kind with thin and sparing painting in blue are the "Joseph" jug, in the Kunstgewerbemuseum at Cologne (Fig. 230), and a colossal jug of 1591, built on truly architectural lines, with the arms of the Count of Manderschied, in the museum at Treves. In both these works, and in several other contemporary productions, we recognise again, in spite of the delicate style in the decoration, the great creator of forms which Jan Emens had been at the beginning. In spite of his characteristic profiles, however, it is difficult, in many cases impossible, to distinguish his works from those of the Westerwald from the moment when they took on colour effects in common with the latter. Von Falke has recognised as actual works from the hand of Jan Emens in his last period, as well as those already mentioned and a few others, only a group of pilgrim-bottles decorated on the flat sides with large heraldic shields, certain jars of *albarello* form, of commoner occurrence, with inscribed panels enclosed by a relief framework, and lastly, certain small blue puzzle-jugs. The last matrix from the hand of Jan Emens is an oval shield charged with a knight (the arms of the family of de Rippenda of Gelderland), his monogram and the date 1594, which are still found on Raeren jugs of the seventeenth century.

Fig. 229.—Blue jug with frieze of soldiers, by Jan Emens, of 1584. Raeren or Grenzhausen. Victoria and Albert Museum.

The best known of his many pupils and imitators is *Engel Kran;* his Susanna jug (Fig. 231), an imitation of that of Jan Emens, is to be found in almost all the larger collections. But the only one who was in any degree the equal of Emens was his contemporary,

Baldem Mennicken. His signed works range from 1575 to 1584; only a short period of activity seems to have fallen to his lot, but a very productive one. If we leave out of account the figure friezes he adopted with few alterations from Anno Knütgen, the Siegburg monogrammist LW, Jan Emens and others, there certainly remain very few more personal works of this nature from his hand, such as a frieze with the Arts and Virtues, and another with the Muses. Nor is he entitled altogether to the honour of having made a series of beautiful armorial medallions with which he decorated a group of large jugs. But if, as seems to be the case, he was lacking in independence and weak in the decorative side of the craft, as creator of the full-blooded silhouettes that characterise his pots and jugs he hardly comes behind Jan Emens. Evidently he only followed against his will the example of Emens in giving a vertical form to the pictorial zone round the middle of the vessels. He preferred the elegant oviform body (Fig. 232), and even in pieces with figure decoration he retained a slight convexity in the surface of the frieze. This results in a wonderfully soft and rhythmic flow in his lines, which constitutes his most essential claim to be set above the many potters of the name of Mennicken to whom a large proportion of the stoneware of Raeren is owing. Of a certain *Mennicken der alte* we only know that in 1583 he signed his name on a jug now in the museum at Namur; *Merten Mennicken* is known merely from copies after Jan Emens and Baldem Mennicken; *Jan Mennicken* only from certain large armorial jugs in the style of Baldem and a few pieces of no importance. The son of Baldem, *Jan Baldems Mennicken*, is hardly more worthy of remark. He belonged to the period about 1600, when less importance was already being attached to the architectural and monumental form, and cornices and profiles were being multiplied, whilst at the same time, all these features were being covered with patterns by means of stamped lines, arabesques, scales and palmettes. One of the

FIG. 230.—Jan Emens: jug with story of Joseph. Grey and blue. Raeren, 1587. Kunstgewerbemuseum, Cologne.

shapes of his younger days seems to have been a tankard in the form of a truncated cone contracting sharply upwards; another is a conical mug, which he developed from his tankard by surmounting it with a funnel-shaped top on a neck. To fill the intervals between the shields of arms on the wide surfaces of these shapes, he made use preferably of an incised and stamped vine-stem; this seems first to have been employed by his father, and in many variations became typical of the blue stoneware of the later period of Raeren. Von Falke has ascribed to Jan Baldems, on more or less certain grounds, various new types, such as certain armorial jugs of which we illustrate an example of the year 1598, in the Kunstgewerbemuseum at Cologne (Fig. 233), as well as the oft-occurring "Elector" jug with the arms of the Seven Electors of the Holy Roman Empire under round arches below half-figures of the Electors themselves (Fig. 234). Elector jugs, however, were made by other potters at Raeren, not to mention that the headquarters of their production was the Westerwald. After members of the Mennicken family had migrated to Grenzhausen in that district, the differences were obliterated between the productions of that place and Raeren. It would therefore scarcely be worth while, in this brief survey, to recapitulate the attempts that have been made to give names to the later productions of Raeren. There is, however, a type which appears to have been originated by Anno Knütgen, adopted by Baldem Mennicken and continued by his descendants and their contemporaries. This is the so-called *Ringkrug*. The oldest Raeren jug of this kind, which has a lion's mask under the mouth and as termination to the handle, as well as a bearded mask on the neck, is in the simple style of Baldem Mennicken. The double ring-jug, which developed from this form, belongs to a later time—the beginning of the Baroque period—and is remarkable more for its rarity than for its beauty.

FIG. 231.—Brown Susanna jug by Engel Kran. Raeren, about 1584. Kunstindustrimuseum, Christiania.

At that time—that is to say in the 1630's—the manufacture

at Raeren was already in full decline, probably as a consequence of the advance that in the meantime had been made by the industry in the Westerwald. Work was still going on in the workshops of Raeren in the second half of the seventeenth century, but after Westerwald and Frechen models and without any independent style. In the eighteenth century the state of affairs was worse still; the manufacture was confined to simple beer-jugs of a dirty brown colour, which at best were decorated with the arms of some small town or other in more or less blunt relief.

FIG. 232.—Baldem Mennicken: armorial jug. Raeren, 1577. Louvre.

In the 1880's a certain *Hubert Schiffer* sought to bring to life again the old Raeren industry. He was frequently successful as regards the brown colour; but his shapes were stiffer, more correct and regular than the old ones, as a result of his pressing them with their decoration in plaster moulds instead of using matrices in the old manner. He marked his works HS, but his signature was often ground off, and pieces by him were passed off as old. Other forgeries of Raeren stoneware came to grief more or less over the difficulties of reproducing the brown glaze.

In the seventeenth and eighteenth centuries a district about twenty miles in circumference round about Grenzhausen, and including a number of other small towns, in the "Kannebäckerland," on the right bank of the Rhine in Nassau, was the seat of a great *Eulnerzunft* (potter's guild). Stoneware of an artistic kind, however, seems to have been made at only three places in the district, namely, Grenzau, Hoehr and Grenzhausen. In consequence of the greater part of the district having been included, in the early years of the nineteenth century, in the Duchy of Nassau, all its stoneware, without regard to its past, was given the unhistoric common appellation *Nassau*. Far more felicitous is the geographical name of WESTERWALD most recently given to it.

In the Westerwald also the manufacture of stoneware goes

back to the Middle Ages; but it only reached an artistic level under the influence of the arrival of a succession of refugee potters from Siegburg and Raeren. From about 1590 onwards these immigrations began. If before that time the various places of manufacture in the district had had local peculiarities, they now disappeared. At Hoehr, where Anno Knütgen settled with his sons Bertram and Rütger, white and blue jugs in the Siegburg style were made at the same time that the indigenous potters were seeking to imitate the *Blauwerk* of Grenzhausen in the manner of Raeren. From Hoehr the Knütgen family branched off further to Grenzau, where *Johann Kalb* from Raeren was also working. *Hermann Kalb* from Raeren worked at Grenzhausen, and in addition to him at least four members of the Mennicken family from the same place. Hoehr and Grenzhausen lay in the immediate neighbourhood of one another, Grenzau only two kilometres distant. In all three places the clay was practically the same. In these circumstances it will be understood that it will be best to give up any attempt to draw distinctions between the stoneware from one or other of the Westerwald towns, and to be satisfied with drawing the main outlines common to the productions of all of them alike.

Fig. 233.—Brown armorial jug from the workshop of Jan Baldems Mennicken. Raeren, 1598. Kunstgewerbemuseum, Cologne.

If we leave out of reckoning the fact that in the workshops of the Knütgen family and under their influence white stoneware was made at Hoehr (Fig. 235), which is distinguishable from that of Siegburg only by signatures, or through more or less probable inferences, it may be said that the grey and blue stoneware (*Blauwerk*) was the one class of ware characteristic of the Westerwald, until in the seventeenth century the blue glaze was occasionally supplemented with a purple (manganese). Brown glazes like those of Cologne and Frechen and Raeren seem never to have been used there. It is typical of the Westerwald stoneware that

plastic decoration was used on it only in moderation, and that, in course of time, increasing use was made of ornament stamped or incised in the surface, and allowed to show in the natural grey colour of the clay against a blue ground. In the sixteenth century and for some time into the seventeenth the two modes of decoration were fairly evenly balanced; tankards and jugs were at that time, in the Westerwald as at Raeren and Siegburg, still adorned with figure-friezes with popular representations or with portraits and coats of arms. Several new armorial friezes, however, were introduced in the Westerwald, as well as new figure-friezes; the best or the most frequently occurring of the latter are those with the eleven musketeers (Fig. 236), the Prodigal Son, the Good Samaritan, the Corporal Works of Mercy and the story of Judith. But in the course of the seventeenth century the figure-friezes fell more and more into the background, to give place at last altogether to a purely ornamental treatment of the surface.

Fig. 234.—Blue Elector jug from the workshop of Jan Baldems Mennicken. Beginning of 17th century. Gewerbemuseum, Nuremberg.

In its chief types the stock of shapes of the Westerwald in the Renaissance period differs only slightly from that of Raeren and Siegburg. A peculiarity of the district, however, seems to be a bell-shaped foot, occurring on a small group of flattened pilgrim-bottles with lenticular body and long neck; another peculiarity is a short broad mug (*Pinte*, Fig. 237), which is divided by groups of moulded and patterned fillets into an upper part with a pictorial frieze and a lower which is fluted or ornamented in some other manner. Of Westerwald origin also is the group of colossal jugs honoured in the older literature of ceramics by the title *rois des vases*; these von Falke believes to be attributable to Johann Kalb of Grenzau. They were made within a few years of 1620 and inaugurate the Baroque style in the Westerwald.

It was not until the Baroque period that Westerwald stoneware took on its own very distinct appearance. The vessels lost their

division into architectural members, to assume large primitive forms, with flowing outline free from moulded interruptions, and from these shapes, devoid of friezes, panels or other divisions of the surface, figure-subjects afterwards disappeared to make way for ornamental designs. The latest figures to be met with on Westerwald stoneware are portraits of contemporary princes—namely, the rulers of France, England and the Netherlands—in which countries the sale of the ware was great. The commonest is William III. of Orange, on horseback or in bust-portrait, alone or accompanied by his wife, Queen Mary of England; but portraits of Louis XIV. and his queen also occur, whilst the arms of the city of Paris or the lilies of France, more frequently than these portraits, witness to the connection we have suggested so far as France is concerned. In the wares intended for the home market heraldry disappeared at about the same time as figures, to give place to rosettes, lozenges, palmettes, bosses, bunches of grapes, lion's masks, cherub heads, and stars in endless variations, arranged sometimes in rows, sometimes scattered over the surfaces, sometimes isolated or else in combination with stems and lines. Imposing representatives of this development are the co-called *Sternkannen* or *Sternkrüge* (Fig. 238), thus named from the large, often perforated star they bear on the front of the body, encircled by a more or less elaborate system of vertical rings of ornament. The *Ringkrug*, with similar decoration, comes from the Westerwald, where many new forms of decoration were devised also for bottles and flagons (Figs. 239, 240). Yet if we regard them aright, these forms were, as a rule, composed of anything but new motives. Rococo was now the fashion; but it practically passed by the Westerwald potters without leaving a trace. In the midst of the Rococo period they worked on with their hereditary forms of ornament, fitting them to popular and more or less indigent requirements. A bourgeois craft became a rustic craft; stoneware became peasant art. And, like all other peasant art, that of the Westerwald found sustenance for some time yet in inherited traditions, which were

FIG. 235.—White jug. Knütgen workshop. Hoehr, about 1600. Formerly in the Oppenheim Collection.

renewed by being simplified in accordance with the needs of humble countryfolk. Thus, for instance, the Westerwald salt-cellars commonly met with, decorated with scrolls and birds in a style which can almost be called Romanesque, are merely, as von Falke says, *verbauertes Barock* ("countrified Baroque").

Fig. 236.—Blue musketeer jug. Westerwald, 17th century. Reichenberg Museum.

By no means all the shapes of Westerwald stoneware of the eighteenth century are so pretty as these salt-cellars. This remark applies, for example, to the barrel-shaped vessels, the hand-warmers in the form of prayer-books, the very rare jugs in the form of a cannon and the ink-stands often with plastic decoration, and in that case generally clumsy to a degree. But even in such articles there is a certain humour which all through belonged to the traditions of this handicraft, created in honour of beer. On the other hand, all humour has been banished from the pots and cups, dreary and sorry-looking, made in honour of the new drinks, coffee and tea, which were carved out in the white stoneware of Hoehr. They give an effect almost of an outrage on the essential nature of the ware, and explain the speedy victory of faïence and porcelain, for the first time united in action, over the old Rhenish stoneware.

The Rhine district was not the only one in which stoneware was produced in the Renaissance period. A. van Bastelaer, in his book *Les grès wallons* (1885), brought forward evidence to show that everywhere in the neighbouring Walloon towns, at Bouffioulx, Châtelet, Namur, Bouvignies, Dinant and Verviers, stoneware-workshops existed which, however, seldom appear to have got beyond copying the models of Raeren, Frechen and Grenzhausen. On the other hand, the little town of Kreussen, near Bayreuth, in Bavaria, produced stoneware in this period which has no resemblance to that of the Rhine district; the same is true of Saxony, though the study of this latter ware is as yet in an elementary stage.

The stoneware of Kreussen, to judge from all indications, was an offshoot of a highly developed local *Hafner* pottery; its

chief makers were a family named Vest (from 1512 onwards), and one *Georg Vest* in particular (mentioned for the first time in 1603). It is of a greyish-white clay, highly ferruginous, which fires to a reddish hue and was coated with a brown glaze, which in the earlier and best examples allows all the details of the plastic decoration to stand out with great sharpness. At the end of the seventeenth century and in the eighteenth century this glaze becomes blackish-brown, thicker, more lustrous and much less favourable for bringing out the applied decoration. Two groups are clearly distinguishable, and follow one another in time. In the first and earlier group the decorations, which are "luted on" (*aufgeschlickert*) with liquid clay in the same manner as on the Rhenish stoneware, are executed in the same brown colour as the remainder of the pot. In the second group they are painted in many or few enamel colours: a blue, a red, a yellow, a white and a green, to which is often added gold. Naturally the two groups are not sharply divided from one another as regards period; unpainted pieces continue to make their appearance after the coloured type has become general. But the coloured pieces do not occur in any great numbers until half a century after the appearance of the earliest unpainted ones.

FIG. 237.—*Pinte* with Dance of Peasants. Westerwald, 17th century. Zais Collection.

The oldest unpainted Kreussen pot known (in the Germanisches Museum at Nuremberg) is dated 1614; the oldest painted one (formerly in the Paul Collection) 1618. Unfortunately, we are thoroughly badly informed as to the masters who worked at Kreussen. The register of the old potter's guild (*Hafnerzunft*) was destroyed by fire in 1705. Except for a few pieces the Kreussen stoneware of the Renaissance period is property without a name or owner.

The pots of Kreussen, unlike those of the Rhineland, are, as a rule, low and broad-mouthed and provided with a pewter lid (Figs. 244–246). In addition to pots or tankards, we find bottles or

FIGS. 238–240.—Grey and blue stoneware. Westerwald, 17th century. Kunstindustrimuseum, Copenhagen.

flasks of polygonal form, generally with a screw stopper of pewter. Rarer articles are jugs with decoration as rich as that of the tankards; they are much commoner with a simpler decoration, consisting either of a horseman, a stag or a pair of portraits, a shield of arms or other such design on the front, and large parti-coloured palmettes scattered over the remaining surface of the body, which has further a pattern of lozenges, sunk ornament or scales in the brown or black surface, broken by ribs or oblique fluting (Fig. 241). By some authorities these jugs are attributed no longer to Kreussen, but to Saxony; by others to Vetschau (in Lusatia). The former attribution to Kreussen also of the so-called *Trauerkrüge* no longer holds good—they have been assigned to Freiberg, in Saxony; and it has been doubted whether the jugs thus named were "mourning jugs" at all, serving, that is, for the purposes of the *Totenschmaus* ("funeral repast") in the home. Their peculiar appearance has been explained in a simpler manner by supposing them to belong to a totally different industry from that of Kreussen. They are grey, with carved decoration, and rosettes,

FIG. 241.—Brown jug with colours and gilding. Kreussen or Saxony, 17th century. Kunstindustrimuseum, Copenhagen.

alternately white and black (occasionally also in red), in three rows, and thus produce a sufficiently mournful effect to accord with their traditional name. Nor is it unreasonable to suppose that in the hour of sorrow one would wish to exchange the painted Kreussen pots for the grey; for, to tell the truth, the former were, as a rule, a more powerful challenge to the eye than was consistent with good taste, not to say suitable for the atmosphere of a *Totenschmaus*.

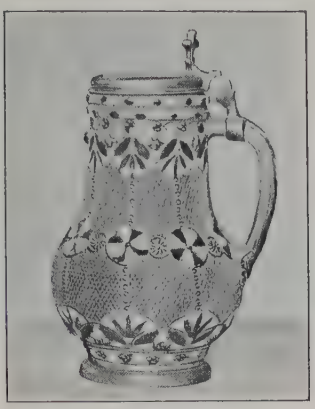


FIG. 242.—So-called *Trauerkrug*. Kreussen or Saxony, 17th century. Kunstindustri museum, Copenhagen.

To sum up, apart from isolated early examples in which the colouring has been nicely kept under control (a particularly successful piece of singular form is in the Musée de Cluny in Paris), the painted pots of Kreussen are in thoroughly bad taste; precisely the same bad taste is shown by the German enamelled glass of the Renaissance period, to which they are akin both by their bright, untempered enamel colours and on technical grounds. It is not unlikely that migrant Bohemian glass-painters undertook the colouring of the Kreussen pots, whilst the compositions on them, as on Siegburg and Raeren ware, are adaptations in frieze form of the engravings of the German "Little Masters."

A small series of stock types have received their names from their friezes, such as the "Planet tankard" (Fig. 243), the "Apostles tankard" (Fig. 244), the "Elector tankard" (Fig. 245), the "Wedding tankard," and the "Hunting tankard." The so-called "Family tankards" are of the utmost rarity, among them one (Fig. 246, formerly in the Oppenheim Collection), on which the potter Johannes Vogel in 1675 represented himself, his spouse, his children and his housemark. Religious subjects, such as the *Agnus Dei*, pious or frolicsome inscriptions in old German or bad Latin, shields of arms, names of owners, housemarks and explanations of the subjects often accompany these friezes. Dates are not infrequent, and show that the enamelled tankards and screw-stoppered flasks of Kreussne were at their prime between 1640 and 1690.

FIG. 243.—"Planet tankard." Kreussen, 1668. Formerly in the Oppenheim Collection.

The stoneware of SAXONY comes very near to that of Kreussen—

Fig. 244.—"Apostle tankard" with mark of a carrier ("Hans Gerbert"). Kreussen, 1650. Formerly in the Oppenheim Collection.

so near that a distinction between the two classes has only lately been begun, and that only with regard to certain groups. All the difficulties of the case are defined, in quite an arbitrary manner, without the slightest foundation, in the illustrations to a little work containing the very smallest amount of information, by R. Albrecht (*Die Töpferkunst in Kreussen*). In reality there is only one group of buff-coloured cylindrical pots that can be attributed with some degree of certainty to Altenburg in Saxony, while the name of Waldenburg, known from times of old as a pottery town, can be connected only on hypothetical grounds with a blue-glazed group. To these are nearly related the so-called "Glier pots," named after a piece (Fig. 247, formerly in the Lanna Collection) on which a potter has represented himself at work, and given his name as *Hans Glier*. We illustrate this piece and one of its relatives (Fig. 248). Anyone can see, from their slender profile alone, that they are of a totally different family from the wares of Kreussen.

Fig. 245.—"Elector tankard." Kreussen, 1680. Formerly in the Oppenheim Collection.

German stoneware belongs to the few classes of antiques that have not continued without a break to rise in price in the last thirty years, but have oscillated in this respect. After having long been forgotten in the 'thirties of the last century, it awakened the attention of collectors in the Netherlands as supposedly of Flemish origin. In Germany, on the

other hand, collectors did not take notice of it for its national worth till after 1870, when *altdeutsch* became the password for all taste and style. At a series of great auctions that took place in the 1880's and 1890's such as those of the Disch (1881), Paul (1882), Minard (1883), Gedon (1884), Felix (1886), Seyffer (1887), Meurer (1888), Hartel (1890), and Spitzer (1893) Collections, the stoneware mania spread to other countries also, and even in the North considerable collections were formed, such as the N. Widerberg and Langaard Collections at Christiania and the Frohne at Copenhagen. When, towards the end of the century, smoking-rooms and dining-rooms with high Renaissance panelling and shelves for stoneware were done with, along with the rest of "German Renaissance," which as a style no longer harmonised with the decorative requirements of the time, the old stoneware rapidly sank in price. But not many years after it rose to heights never before dreamt of, and there it still remains. At the Frohne sale at Copenhagen in 1910, 3,450 kroner (about £201) was the price of a Siegburg "Mars tankard" (illustrated in Colour-plate III), certainly the highest ever paid up to that time for a specimen of Rhenish stoneware. This record has since not only repeatedly been reached, but finally doubled several times over—for Raeren if not for Siegburg ware. Thus at the Lanna sale a *Schnelle* by the monogrammist LW fetched 6,000 marks, at the Oppenheim sale one with Solomon kneeling before an idol 5,600, another by the monogrammist LW, with scenes from the life of Christ, 7,100, and a spouted jug by Christian Knütgen 7,000 marks. Siegburg tankards of moderate quality were sold at the first of these sales for prices between 380 and 600 marks. Among Cologne and Frechen wares sold on the same occasion a brown *Schnelle* with allegorical half-figures from the Eigelstein workshop reached 1,700 marks; at the Oppenheim sale a triangular jug from the same workshop was sold for 6,600 marks, whilst the owl-jug in the collection, from the Maximinenstrasse factory, fetched 9,100. Jugs and tankards from the Westerwald could be bought at these sales

FIG. 246.—Family tankard of the potter Johannes Vogel. Kreussen, 1675. Formerly in the Oppenheim Collection.

more cheaply; a large star-jug at the Lanna was sold for 1,000 marks, a musketeer-jug at the Oppenheim for 3,000. At both these auctions the highest prices were attained by Raeren. A Jan Emens jug in the Lanna Collection fetched 2,300 marks, a Susanna tankard by Engel Kran, 2,100. At the Oppenheim sale

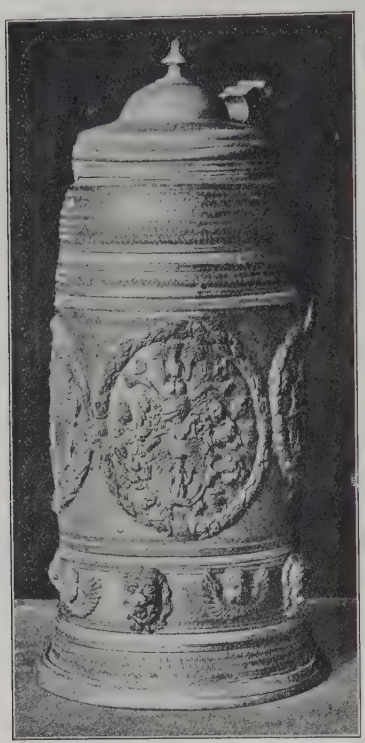


Fig. 247.—Tankard of the potter Hans Glier. Yellowish-brown. Saxony, 16th or 17th century. Formerly in the Lanna Collection.

Fig. 248.—Yellowish-brown tankard with Christ as the Good Shepherd and eight Apostles in applied relief. Saxony, 16th or 17th century. Formerly in the Oppenheim Collection.

a Jan Emens jug was sold for 9,100 marks, a jug by the same potter with a fight of Centaurs (Fig. 227) for 23,500, and a large brown and blue glazed *Schnelle* of unusual shape, with a frieze of soldiers and heraldry, by Baldem Mennicken, rose to the huge figure of 26,500 marks (paid by a Christiania collector). More ordinary types realised at the Lanna sale a few hundred marks. For Kreussen Apostle tankards the prices varied at this auction from 1,100 to 2,300 marks; a Planet tankard cost 2,000 marks, a Wedding tankard 1,270, a fine example of a Hunting tankard 6,500. As regards the Saxon tankards, the more ordinary have recently been sold for relatively high prices, the rare for relatively low ones. Thus at the Oppenheim sale a tankard in the style of Hans Glier, with Christ as the Good Shepherd and eight Apostles

(Fig. 248), realised only 2,000 marks, and Hans Glier's own tankard (Fig. 247), a piece, as already stated, of great historical interest, only 4,000. If a forecast may be hazarded with regard to the near future, it may be assumed that prices in this class, as in almost all others, will not fall for wares of ordinary quality, and that they will rise even higher for exceptional and outstanding pieces, which gradually pass into the safe keeping of museums, and become steadily rarer in the market.

IV

FROM BAROQUE TO "EMPIRE"

1. THE NETHERLANDS

In the seventeenth and eighteenth centuries *Delfsche porsleyn*—that is, the faïence of Delft—enjoyed great esteem and celebrity, and was everywhere looked upon as a model to be imitated; this is evident from the fact that in those times a royal or other privilege for the establishment of a factory for faïence was seldom sought by French, German or Danish potters without indicating the "porcelain" of Delft as the type which they were striving to emulate.

Fig. 249.—Small *albarello* in Italian style. Holland, before 1570. Nederlandsch Museum, Amsterdam.

The discovery of faïence at Delft—or at least its introduction into that town—was for long attributed to a certain *Herman Pietersz* of Haarlem, for the reason that in 1584 he is mentioned as *plateelbakker* at Delft, and in 1611 he was one of the founders in that town of the Guild of St. Luke, afterwards so powerful, which among its eight corporations included also the potters. But, like almost all other famous ceramic products, that of Delft had its historical beginnings. In any case the art of faïence in the Netherlands goes a good deal further back in time than the foundation of the Guild of St. Luke at Delft. In 1572 there is mention of a *plateelbakker Adriaen Bogaert* at Haarlem; in 1584 we find the name of another *plateelbakker Carstiaen van den Abelee* at Amsterdam. A pottery-painter of even earlier date is the subject of some information in the *Schilderboeck* of Carel van Mander. This author mentions as such *Cornelius Hendricksz* at Haarlem, whose speciality was puzzle-jugs (*bedriegers*—in French *pots à surprise*). His son was the marine-painter *Hendrick Cornelissen Vroom*, born in 1566, who, after learning with his father, travelled abroad to gain wider experience as a maiolica-painter. He stayed first at Seville, where a workshop had been established by Niculoso Francesco (already mentioned, p. 81) and continued in operation throughout

Fig. 250.—Dish in Italian style. Early 17th century. Nederlandsch Museum, Amsterdam.

the sixteenth century. From there he went to Italy, where he worked partly at Venice, partly at Albissola, till he returned home in 1597. An even earlier pottery-painter is to be found mentioned in the *Schilderboeck*. This is *Jan Floris*, a brother of the better-known Frans Floris. Of him Carel van Mander says that he had not his like in the Netherlands as a decorator of *aerdewerck* or *porceleijn* with *historikens* and *beeldekens* of every kind.

Fig. 251.—Tiles. Holland, early 17th century. Kunstindustrimuseum, Christiania.

Whether it was from Spain or from Italy that the Netherlands first adopted tin-enamel, and therewith the essential for the manufacture of true faïence, it is hardly likely ever to be possible to determine. The probabilities, however, are in favour of Italy. In any case it may be recalled that *Guido di Savino*,[52] of Castel Durante, at the time when Piccolpasso wrote his treatise (in 1548), had left his native place to set himself up as a potter at Antwerp, and that his sons were there carrying on his work. A memorial of him or them is to be seen in the Vleeschhuis Museum at Antwerp, in the shape of a tile-picture almost 6 feet long and 3 feet high, representing the Conversion of St. Paul, after a composition of Frans Floris engraved by Enea Vico. As von Falke points out, it is, as regards the figures, typically Italian, both in design and colouring, whereas the ornaments, grotesques and genii of the border-tiles are markedly in the Northern Renaissance style, a circumstance that rules out the possibility that the picture can be an importation, and makes it probable, or almost certain, that it must be a local production of the immigrant Italians. Dated as it is (1547), this tile-painting has been regarded as the oldest known of the works in faïence made on Netherlandish soil under Italian influence.[53]

Fig. 252.—Dish with grotesques in the Urbino style. Holland, early 17th century. Hamburg Museum.

Other proofs are not lacking of the transplanting of Italian maiolica into the Low Countries before the year 1600. Reference has often been made in this connection to a few small *albarelli* (Fig. 249) from the pharmacy of the hospital at Middelburg,

Fig. 253.—Blue-and-white dish with representation of a cavalry skirmish. Delft, 1634. Slaes Collection, Brussels.

Fig. 254.—Fr. van Frijtom : blue-and-white landscape. Delft, about 1660. Nederlandsch Museum, Amsterdam.

which cannot be more recent than the year 1570, when the pharmacy was destroyed. For that matter they might almost have been imported from Italy, as they agree altogether with similar pieces from Florence. But there exists a little group of dishes or bowls and fragments of the same (Fig. 250), as well as a quantity of tiles (Fig. 251), that are also certainly Italian in technique, the frequent occurrence of which in Holland and throughout the North makes it probable that they are nevertheless of Netherlandish origin. These tiles date from the last years of the sixteenth and the first half of the seventeenth century; like the related dishes and fragments of dishes (specimens in Amsterdam and in the Victoria and Albert Museum, several dishes in the Kunstgewerbemuseum at Cologne, one in the Dansk Folkemuseum at Copenhagen, three at Hamburg, among which is a dish with grotesques in the Urbino style on the rim and a ruined tower in the middle, Fig. 252), these tiles must for the present be regarded as the sole "incunabula" of Dutch faïence, unless we are to regard as such also all the productions of Delft of the first half of the seventeenth century, during which the wares of the town slowly took shape.[54]

FIG. 255.—Fr. van Frijtom: blue-and-white plate. Delft, about 1660. British Museum.

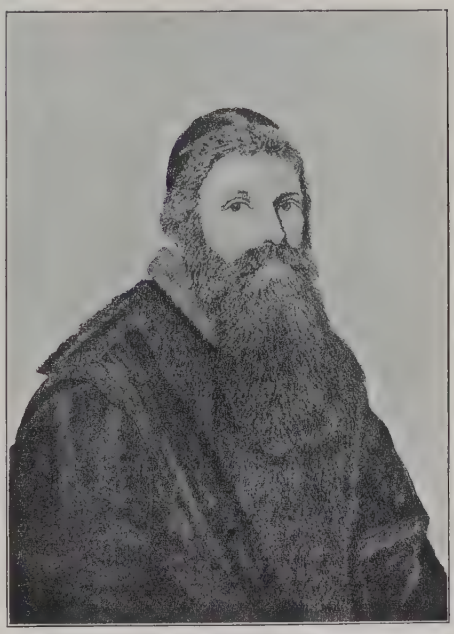


FIG. 256.—Blue-and-white portrait of D. Spranckhuysen (*d.* 1650). Delft, about 1660. Nederlandsch Museum, Amsterdam.

After the foundation of the Guild of St. Luke in 1611 the association was unable for a time to boast of any great accession to its strength. Only ten master-potters were admitted into the guild in the long period between 1610 and 1640, and of these only six or eight were at work in the latter year. Up till

FIG. 257.—Blue-and-white military panel. Delft, 1658. Schlossmuseum, Berlin.

that date fifteen in all had been enrolled, and of these no small proportion afterwards left the town, perhaps for the reason that a fair number of the Delft potters were, from Herman Pietersz

FIG. 258.—Blue-and-white armorial plate. Delft, about 1740. Musée de Cluny.

FIG. 259.—Music plate. Delft, first half of 18th century. Cussac Collection, Lille.

onwards (who came from Haarlem), natives of other places, and presumably did not find their expectations fulfilled at Delft.

No Delft wares of this period can be pointed out with absolute certainty. But the probability is that certain pieces in Belgian private collections and others in their style, published for the first

time by Havard, and often discussed since, constitute the " 1st period " of Delft. They are all painted in blue with figures, and distinguished by the thoroughly inartistic and unintelligent manner in which they are overloaded with painting. A dish of 1634, with a representation of a cavalry engagement (Fig. 253),

FIGS. 260–262.—A. de Keizer : polychrome bottle and blue-and-white tea-caddies. Delft, second half of 18th century. Louvre and Kunstindustrimuseum, Copenhagen.

perhaps bears off the palm in this respect, for it presents a picture of a complete hotch-potch of horses and men. But a panel of 1640, with a fair-scene after Breughel, although hardly so confused in composition, also shows a corresponding lack of the ability to make sensible choice of subject and to aim at a decorative effect. Of course the originators of these childish productions enjoyed no very great social standing. Their humble position is shown by the fact, among others, that until 1648 they were not represented on the council of the Guild of St. Luke, and also that, at least until that date, they kept up the old popular custom of northern countries of passing on their baptismal name in the genitive form to their children, so that, for example, the son of Pieter was called Herman

Pietersz(oon), whilst his children in turn were called Gerrit or Cornelis Hermansz(oon).

Fig. 263.—Pijnacker; "*Delft doré*"; dish and sugar-basin with polychrome decoration and gilding. Delft, about 1700. Kunstindustrimuseum, Copenhagen.

But about the middle of the seventeenth century all this became otherwise. Up to that time breweries were the chief industry of the town, and its beer the source of its fame and at the same time of its extraordinary wealth in capital. But about the middle of the century this industry was dying out in the struggle of competition with Breda, Haarlem, Dordrecht and Rotterdam. It became imperative to find a new one in which the capital thus set free could be invested, and also to find a use for the many brewery-buildings that stood empty, to say nothing of the many hands with nothing to do. So, for reasons which it is difficult at this time of day to make out, the faïence industry came to take the place of beer.

Between 1651 and 1660—that is, in less than ten years—over twenty masters were received into the guild, in 1660 alone ten, six in 1662, the same number in 1663. At the same time, the number of *doyens* of the guild was altered from four to six, and the two new places fell to the *plateelbakkers*. That these craftsmen began to feel themselves of more consequence than formerly, can be traced from the fact, among others, that they at last assume

family names. Jacob Wemmersz calls himself *Hoppesteyn*, Pieter Jeronimusz becomes a *van Kessel*, *Ghisbrecht Lambrechtsz* becomes a *Kruyk*—mere names, that are now world renowned. And for the further relief of students in after times many of the potters give their factories names, while they begin to sign their works with factory and personal marks, unless they prefer to imitate those of others who have already reached celebrity.

FIG. 264.—Pijnacker: blue-and-white cruet-stand. Delft, about 1700. Kunstindustrimuseum, Copenhagen.

This quite sudden rise in the manufacture at Delft is the more remarkable as the manufacture never had its natural antecedent in a peculiarly favourable local clay. The clay of Delft ware was compounded of three different kinds, of which only one was found on Dutch soil, whilst the two others came respectively from Tournai and from Mühlheim, on the banks of the Ruhr in Westphalia. That Delft nevertheless—without being specially favoured by nature—carried its production of faïence to a height unparalleled before or since, was due partly to the genius for trade which at the right moment threw over the old industry of the town in favour of the new, partly to the commercial and cultural relations it had on the one hand with the rest of Holland, which was at the height of its glory as the seat of a school of painting, and, on the other, with China and Japan, in which countries the art of porcelain was flourishing as never before. From both quarters there flowed into the town an inexhaustible supply of decorative material to be copied on its wares.

FIG. 265.—Pijnacker: "*Delft noire*," painted in colours on black ground. Delft, about 1700. Formerly in the Falize Collection, Liège, and Clainpanain Collection, Lille.

From the duality of sources from which these prototypes were drawn there followed two different tendencies in the decoration of Delft faïence, one indigenous and one Oriental. From the

middle of the century onwards the first became stereotyped in blue-and-white, which, so far as motives and style were concerned, was a direct offshoot of the contemporary landscape and genre painting in oils, and in individual cases rose even to the level of that painting. The greatest landscape-painter of Delft pottery was *Frederik van Frijtom*, who was working from 1658 onwards. We know, it is true, only one single fully signed work by him, a large panel (Fig. 254) in the Nederlandsch Museum at Amsterdam, on which is depicted in blue *camaïeu* an extensive landscape with a foreground of plants full of charming detail and a finely-graded aerial perspective; but there are good grounds for ascribing to him a group of other pieces of similar quality, particularly a series of excellent plates (Fig. 255), of which the centre only is painted with a Dutch landscape in light airy tones, while the wide rim is undecorated; specimens of such plates are to be found in the British Museum, the Berlin Museum, the Musées du Cinquantenaire at Brussels and the Stuers Collection at The Hague. Another remarkable panel-painter, practising both portrait, genre and landscape-painting, was *Abraham de Cooge*, originally an oil-painter, who came from Haarlem, and in 1632 sought admission to the Guild of St. Luke at Delft. Unfortunately, he seems only to have dated and not to have signed his works, and therefore the grounds are somewhat inadequate [55] for attributing to him, as has been done, some of the best early Delft wares of the class of painting pure and simple, such as a portrait of Dionysius Spranckhuysen [56] (a preacher at Delft, Fig. 256), in the Loudon Collection [57] in the Nederlandsch Museum, a portrait of Robertus Junius (1660) in the same museum, and a military painting of 1658 in the Berlin Museum (Fig. 257), quite in the style of the contemporary minor masters of the Dutch school. But it is not only on panels and tiles of Delft ware that this style occurs. On "useful" pieces of Delft faïence also subjects from the home life of the period are found much more often than on Italian maiolica. On plates and dishes, on chimney-piece sets (a speciality of Delft) and tobacco-jars, on oil-bottles and other vessels, when they are not painted with Oriental designs, all kinds of scenes have their place from the daily life of the Dutch people in town, country and

Fig. 266.—Sam. van Eenhoorn: blue-and-white pilgrim-bottle. Delft, about 1700. Kunstindustrimuseum, Copenhagen.

sea-shore—scenes of the herring-fishery, skating, tavern and workshop scenes and so forth. Mythological subjects are less frequent on Delft ware, scenes from the latest political occurrences even rarer. Very common, on the other hand, are subjects from the Old and New Testaments, while devices and heraldry (Fig. 258) are not unusual, often as the sole decoration. Verses from songs with musical score (Fig. 259) were an especially national motive on Delft plates. We know from Dutch genre pictures the proneness to singing and delight in all kinds of music which were a widespread peculiarity of the country. Every man had his song-book in his pocket, and on social occasions out it came when the meal was over. Music-plates, which have now become rare, may be supposed to have been used in dozens as dessert-plates and as so many incitements to singing.

Fig. 267.—Sam. van Eenhoorn: colossal covered jar, painted in blue and manganese. Delft, about 1700. Kunstindustrimuseum, Copenhagen.

Far commoner, however, in Delft ware than motives from Dutch life were those from the Far East. One of the earliest to introduce these by imitating in the first instance Chinese blue-and-white porcelain was *Aelbrecht Cornelis de Keizer*, who was admitted to the Guild of St. Luke in 1642, and in 1648 already enjoyed such consideration in the association that he was one of the *plateelbakkers* co-opted by its elders to their number. He signed his productions with the initials AK in monogram, and another indication of the respect in which he was held is the forging of his mark, of which contemporary and later manufacturers at Delft were guilty. As, moreover, his style became the ruling one for the whole following period, in most cases it is impossible to make out whether pieces with his mark came from his own workshop or from those of his imitators. We must confine ourselves to the assumption that the finest pieces with the thinnest body, the lightest weight, the most faultless glaze and the most perfect decoration rightly bear his mark, while the remainder are only "in the style of Aelbrecht de Keizer." He painted in blue

monochrome and in polychrome alike. A beautiful example of the latter mode of decoration is a long-necked bottle in the Louvre (Fig. 260); one of the finest pieces of blue-and-white with his mark is a tea-caddy in the Kunstindustrimuseum at Copenhagen (Figs. 261, 262).

Fig. 268.—Lambertus van Eenhoorn: blue-and-white bottle. Delft, about 1700. Formerly in the Lanna Collection.

His style and that which in the following years became predominant in Delft pottery was a fanciful variation on Chinese and Japanese porcelain freed from all strict Far-Eastern conventions. The fat gods of the Chinese Olympus, the slender Japanese ladies, the dragons and other fabulous creatures, the fantastic birds, the large-flowered bushes in bizarre landscapes with perforated masses of rock, the gardens full of secrets, the solemn processions with festally caparisoned elephants and princes, the mystic ceremonies and, above all, the centuries-old, inexhaustible stock of ornamental designs: all these were translated at Delft with dauntless fantasy into a decorative language of forms in which the Chinese and Japanese elements continued indeed to be recognisable, but which, in the course of their adaptation to faïence technique, took on a wholly different decorative effect from that of porcelain, generally far softer and more picturesque.

Among those who carried on and developed the style of Aelbrecht de Keizer were his son, *Cornelis Aelbrechtsz de Keizer*, and his sons-in-law, *Jacobus* and *Adriaen Pijnacker*, who in 1680 entered into a partnership which Adriaen abandoned in 1690 to be received into the Guild of St. Luke as an independent master-potter. His mark consists of the letters APK in monogram, usually in red; widely abused as it was, it is not of the rarest. The pieces that may be attributed to him, on the other hand, belong to the most perfect ever produced at Delft. He seems to have worked preferably in blue, red and gold after Japanese models (Imari porcelain); typical of his work in this direction are plates of oft-recurring pattern (Fig. 263) painted in these colours with a Japanese woman gliding, with a child following her, through a flowery garden. But he had at his command a green pigment also, not to mention his achievements in mono-

chrome blue, of which there is an outstanding example in the Danske Kunstindustrimuseum at Copenhagen, in the shape of an incredibly finely handled cruet-stand (*plat-de-ménage*), with the arms of the noble family of Høeg (Fig. 264). In fact, none of the Delft techniques seems to have been unknown to this master. He is not only the chief representative of the so-called *Delft dorée*, but also one of the exponents of the nowadays even more eagerly sought *Delft noire* (Fig. 265), that is, faïence with polychrome decoration in reserve on a black ground,[58] to which he succeeded in imparting a delightfully soft and satisfying sheen. His glaze is generally slightly bluish, his blue pigment more or less thin, his gilding also thin—much as it is on the old German enamelled glass of the Renaissance period.

Fig. 269.—Louwijs Fictoor: flower-vase painted in colours. Delft, about 1700. Kunstindustrimuseum, Copenhagen.

Another great family of *plateelbakkers* at Delft was that of *van Eenhoorn: Wouters*, and his sons *Lambertus* and *Samuel van Eenhoorn*.

Of the father, no work has so far been identified. The character of the productions of his sons, on the other hand, is tolerably well known. Samuel (born in 1655) used by preference a somewhat bluish glaze, on which he painted Chinese subjects in blue monochrome, sometimes with the addition of manganese-purple (Fig. 266). His extraordinary capability as a decorator is borne out alike by his sketchy painting on minor objects and by his solidity and thoroughness in larger ones. A masterpiece from his hand is a huge *garniture*, formerly in the possession of the Prince Regent Luitpold at Munich, a single jar from which belongs to the Kunstindustrimuseum at Copenhagen (Fig. 267). Lambertus—also a distinguished painter of blue-and-white (Fig. 268)—is reputed to have been the originator of the so-called *cachemire* style, which was developed especially on large reeded jars with covers, and consists of a curious blend of *lambrequins* with patterns in reserve, and baskets of flowers, scattered blossoms, birds, etc., which it is impossible to describe because its effect consists mainly in the distribution and harmony of the colours. In the Nederlandsch Museum at Amsterdam there is a complete *garniture* of vases decorated in this manner from the

Fig. 270.—Louwijs Fictoor: polychrome tea-caddy. Delft, about 1700. Kunstindustrimuseum, Copenhagen.

hand of Lambertus, in which the yellow pigment plays on the whole a larger part than in the corresponding works of Louwijs Fictoor.

In *Louwijs Fictoor* (Figs. 269, 270) Lambertus van Eenhoorn had a rival who must have been the more inconvenient to him as his mark (LF in monogram) is practically indistinguishable from the monogram LVE with which Lambertus signed his works. Louwijs Fictoor also practised the five-coloured *cachemire* style, but at the same time blue-and-white. He showed a preference for gracefully bizarre shapes (in the Kunstindustrimuseum at Copenhagen, for instance, there is a flower-vase with top in the form of an obelisk); in his motives of decoration also he is somewhat far-fetched, whilst his taste in colours is more than usually exquisite. Fine pieces by him are a large five-coloured wine-cooler in the Hamburg Museum and a pair of jars, of which one is in the Victoria and Albert Museum, whilst its fellow was acquired from the Frohne Collection for the Danske Kunstindustrimuseum (Colour-plate IV). If one may rely upon observations made in several quarters, Louwijs Fictoor is, as regards technique, hardly on a level with Lambertus van Eenhoorn; his glaze is not always so flawless, his colours are scarcely as fluent as those of his rival. But artistically he is, perhaps, just as precious and refined as Lambertus.

Fig. 271.—AR mark: armorial plate painted in colours. Delft, second half of 17th century. Michelet Collection, Christiania.

It may be as well to recall here that the production of polychrome wares at Delft at this time was based on two different methods of procedure. In the one method, all the pigments were treated in the same manner as the blue (*zaffer*), being mixed with water and painted on the previously-dried, dusty layer with which the article was invested when, after having been lightly fired, it had been dipped in tin-glaze. The design was first outlined in a mixture of cobalt and iron-oxide, or merely an impure blue (the so-called *trek*); then the painting was carried out in colours consisting of metal-oxides with a glassy flux. After the blue the most important were a green,

which was a mixture of cobalt and yellow (oxide of antimony), and a red, made from the finest sifted bole; much less extensive use was made of the antimony-yellow unblended and of a violet from oxide of manganese. When these colours had been laid on and the painting finished, the painted side of the object was powdered by the so-called *vloerwercker* with a *kwaart*, a fine dust of colourless lead-glaze; then at a single operation the tin-glaze, the metallic oxide pigments and the lead-glaze were fused into one by a second firing, and after this second firing, which took place at a high temperature precluding the use of gilding, the article was completed. We are well informed about the whole process of production of Delft faïence by an old writer, *Gerrit Paape*, who at the eleventh hour of the industry wrote a book with instructive illustrations: *De Plateelbakker of Delftsch aardewerkmaker*. Not the least interesting part of his account are the parts concerning the *vloerwercker* and the *kwaart*. Like the *marzacotto* on Italian maiolica, the *kwaart* on Delft ware served to give to the colours an enhanced brilliance. As the undecorated side of a piece did not, as a rule, receive this surface coating, it is generally less smooth than the decorated side. A peculiarity of the undecorated side may be mentioned in this connection: it shows small specks in the glaze like the pricks of a needle point. These are regarded as a mark of genuineness in Delft ware. In recent times, however, forgers have learnt to imitate them. With the technique here described and its triad of blue, red and green, only the designs of the Far-Eastern originals could be copied, and not their colour

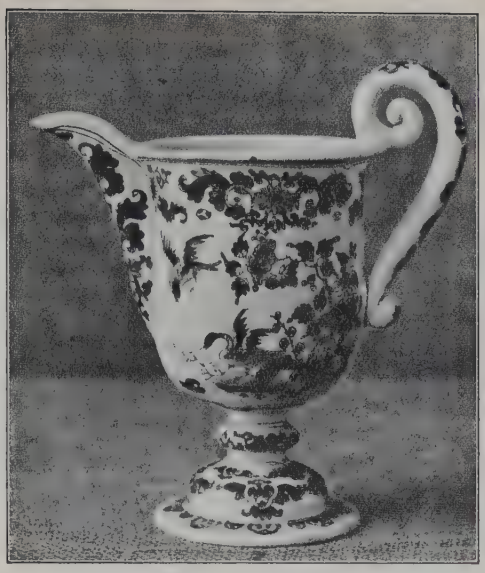


FIG. 272.—L. Kleffijus: blue-and-white helmet-jug. Delft, second half of 17th century. Kunstindustrimuseum, Christiania.

FIG. 273.—M. Gouda: blue-and-white jar. Delft, second half of 17th century. Salting Collection, Victoria and Albert Museum.

effect. An entirely different technique was required in particular for the reproduction of the colouring of the Japanese porcelain, as the iron-red which plays such an outstanding *rôle* in it would not fuse at the same time with the tin-glaze, but had to be painted after the second firing on the fused glaze. After the second firing, therefore, in this procedure the parts remained unpainted which were to be painted in red. Only after a third firing (at a lower temperature) were they complete. Lastly, a fourth firing, at even slighter temperature, was needed for the gilding, which finished the effect in the Japanese porcelain.

FIG. 274.—A. Cosijn: polychrome covered jar. Delft, second half of 17th century. Nederlandsch Museum, Amsterdam.

A similar mode of procedure was employed at Delft also in imitating a favourite class of Chinese porcelain, in which an enamel-like green pigment combines with the blue and iron-red. Again, the blue colour was painted on the unfired glaze, the other colours being added at a third firing. In all methods requiring a third firing, the dusting with *kwaart* was omitted.

If we take into account the fact that about 1650 the Delft *plateelbakkers* still kept to the blue monochrome which continued all along to be their speciality, we cannot but be impressed by the energy with which they developed their palette during the following half-century. To the colours we are discussing we must indeed add the black already mentioned, and several others were used experimentally. Thus—although not until the eighteenth century—we find an enamel-like crimson shading off into white like the pink of the Chinese *famille rose*, which, however, the Delft potters never succeeded in imitating with wholly satisfactory results.

But we must turn back from the productions to the producers. From the archives in Holland, Havard (*Histoire des faïences de Delft*, Paris, 1878; new edition in two volumes, Amsterdam, 1909) produced hundreds of their names and some thousands of details of their lives. In addition to those already mentioned as real creators of the Delft modes of decoration, we can here name only a small series of those who, in the seventeenth century, were

occupiers of the leading workshops, and whose names or marks, therefore, are in most instances a guarantee of excellent quality. Such masters are:

Ghisbrecht Lambrechts Kruyk (admitted into the Guild of St. Luke in 1645). Probably founder of the *Grieksche A* (Greek A or Alpha) factory, which in 1674 passed into the hands of Samuel van Eenhoorn. Blue-and-white, somewhat pale in tone and on a bluish glaze. In the Victoria and Albert Museum a bottle with Chinese flowers.

Samuel Pererius van Berenvelt (1648). Presumed founder of the *Dubbelde Schenkkan* (Double Tankard) factory, which in 1675 was made over to Amerensie van Kessel, who in 1689 ceded it in turn to Louwijs Fictoor.

Claas Jansz Messchert (1651). Established with Abraham van Noorden the factory of the *Paauw* (Peacock), which at the end of the century belonged to David Kam and in the eighteenth century to Jacobus de Milde.

Jores Mesch (1661). The name of his factory was the *Hert* (Hart). Blue-and-white.

Fig. 275. — Rochus Hoppesteyn. Blue-and-white bottle. Delft, end of 17th century. Kunstindustrimuseum, Christiania.

Jacob Wemmersz Hoppesteyn (1661). He took over after Abraham de Cooge the factory of the *Oude Moriaanshooft* (Old Moor's Head), which in 1680 passed into the hands of his more celebrated son, *Rochus Hoppesteyn*.[59] Blue-and-white and polychrome. One of the first to use gilding. Otherwise faulty technique, with too thick glaze and consequent shifting of the outlines and dulness of colouring. Represented in the Berlin Museum, among other pieces, by a plate with the Rape of the Sabines, and by a jar with blue-and-white Roman figure-subjects in large medallions among Chinese designs painted in colours and gilt.

Cornelis Cornelisz van der Hoeve (1662). Occupant of the *Klaauw* (Claw) factory. Blue-and-white of very various worth. His mark, a claw painted in three strokes, is among those most affected by forgers.

Augustijn Reijgens (1663). Factory: *de Boot* (the Boat). Worked in the style of Adriaen Pijnacker,[60] but according to

Havard with the use of a yellow colour which does not occur on that potter's work. Two plates in the Victoria and Albert Museum; we reproduce a heraldic plate in private possession in Norway (Fig. 271).

Willem Kleftijus (1663). Factory: *in de Sterre* (that is, the Star). He worked in the style of Lambertus van Eenhoorn.

Fig. 276.—Lucas van Dale: covered jar with yellow decoration on an olive-green glaze. Delft, end of 17th century. Victoria and Albert Museum.

Lambartus Kleffius (or Kleftijus, 1667). Bought from J. van Kessel the factory of the *Metalen Pot* (Metal Pot). Claimed to be the inventor of a red stoneware. Also worked in ordinary faïence. Blue-and-white. In the Christiania Kunstindustrimuseum a helmet-shaped ewer in the Chinese style (Fig. 272).

Cornelis de Keizer (1668). Son of Aelbrecht de Keizer. After the death of his father went into partnership with his brothers-in-law, the Pijnackers. A certain number of pieces, however, bear his personal monogram, which occurs especially on pieces with a coloured ground.

Barbara Rottewell (1671). Had a factory called *De drie Klokken* (The Three Bells). Blue-and-white.

Martinus Gouda (1671). Proprietor of the factory of *de Romeijn* (The Roman). Blue-and-white and polychrome. In the Salting Collection (Victoria and Albert Museum), a splendid blue-and-white jar in the Chinese style (Fig. 273), marked with quasi-Chinese characters.

Jacobus Pijnacker (1672). As already mentioned, brother of Adriaen Pijnacker. Factory: *De drie Porceleijne Flessies* (The Three Porcelain Flasks), which he ceded in 1698 to Johannes Knotter, and which in the eighteenth century belonged to Hugo Brouwer. Blue-and-white.

Gerrit Pietersz Kam (1674). Founded the factory of *de drie Astonnen* (The Three Ash-barrels), which about 1720 came into the possession of Zacharias Dextra.

Arendt Cosijn (1675). Founded the *Roos* (Rose) factory. Excelled alike in blue-and-white and polychrome. In the Victoria and Albert Museum a dish with the Driving of the Money-changers out of the Temple. We reproduce a polychrome-covered jar in the Nederlandsch Museum at Amsterdam (Fig. 274).

Huibrecht Brouwer (1679). Established the factory of the *Porceleijne Bijl* (Porcelain Axe). Produced all kinds of ware.

Rochus Jacobsz Hoppesteyn (1680). Succeeded his father (mentioned above) at the factory of the Old Moor's Head. Blue-and-white and polychrome. One of the leading men of Delft.

Fig. 277.—J. van der Haagen : blue-and-white dish with subject of the Return of the Prodigal. Delft, 18th century. Sold at Amsterdam, 1909.

Masterpieces by him are a polychrome vase with Chinese figures in the Berlin Museum and a fish-dish in blue-and-white in the Musées du Cinquantenaire at Brussels. In the Langaard Collection at Christiania is a blue-and-white vase which we reproduce (Fig. 275).

Theodorus Witsenburgh (1689). Factory: *de Ster* (The Star). Blue-and-white, among other things, landscape panels with figures in relief framework. In the Berlin Museum two plates with biblical subjects and a large dish with peasants.

Lucas van Dale (1692). Presumed founder of the *Fortuijn* (Fortune) factory, which in 1706 passed into the hands of Joris Oosterwyck. His monogram occurs on a little group of wares with an olive-green glaze. In the Victoria and Albert Museum is a covered jar painted over a glaze of this colour with flowers, birds and insects in yellow (Fig. 276).

Fig. 278.—G. Verhaast : landscape painted in colours. Delft, 18th century. Nederlandsch Museum, Amsterdam.

Fig. 279.—Justus Brouwer : six plates of the "Herring Fishery" series. Delft, 18th century. Sold at Amsterdam, 1918.

Pieter van der Stroom (1693). Established the *Vergulde Blompot* (Golden Flowerpot). Polychrome wares.

David Kam (1697). Purchased the old factory of Claas Messchert, *de Paauw* (the Peacock). Among other wares attributed to him are a series of pieces with coloured glaze over slip.

FIG. 280.—A. K. mark: blue-and-white bottle. Delft, 18th century. Victoria and Albert Museum.

Towards the end of the seventeenth century industry began to invade Delft faïence. The factories were now no longer controlled by artists, but by merchants, capitalists, who at one and the same time screwed production up and prices down, and who would speedily have lowered the level of the whole output had it not been supported for some time longer by its great traditions, and by a few makers who still held these in respect.

Among these few may be named *Johannes van der Haagen*, of the *Jonge Moriaanshooft* (Young Moor's Head) factory; in the midst of the Rococo period, and when most of the other factories at Delft were devoting themselves by preference to ever more daring modes of polychrome decoration, he chose rather painting in blue monochrome, and worked after Hendrik Goltzius and other old models, which had long passed out of vogue (Fig. 277). In a similar relationship to the past stood *Piet Vizeer*, who in 1768 and 1769 executed two panels with biblical subjects, representing respectively Christ before Caiaphas and the Flagellation, in the British Museum (Franks Collection).[61] An artist of the same mould as the Dutch "Little Masters" of the seventeenth century was *Gijsbert Verhaast* (born 1732). His panels (Fig. 278) might have been painted in oils, if they had not been painted on faïence. As for the remaining masters and factories of the eighteenth century worthy of notice, we must be content with giving a list similar to that already given for the seventeenth century, pointing out, however, for the sake of clearness, that

FIG. 281.—Hugo Brouwer: blue-and-white sauceboat. Delft, second half of 18th century. Kunstindustrimuseum, Christiania.

FIG. 282.—Alb. Kiell: blue-and-white tray. Delft, second half of 18th century. Kunstindustrimuseum, Copenhagen.

it is on the first list, and not on the following one, that the greatest names are to be found:

Gillis and *Hendrik de Koning* (1721). Proprietors after Louwijs Fictoor of the Double Tankard. Worked in the style of Pijnacker.

Johannes Pennis (1725). Founder of the factory of the *Porceleijne Schotel* (Porcelain Dish), which in 1764 passed into the hands of Johannes van Duijn. Died in 1788. Blue-and-white and polychrome. His signature occurs, among other pieces, on "music plates" in the Rouen Museum and elsewhere.

Hendrik van Hoorn (1759). Took over the Three Ash-barrels factory in succession to Zacharias Dextra, and was its last proprietor. Died in 1803. Blue-and-white and polychrome on rococo models.

FIG. 283.—Johannes van Duijn: "pike-dish" painted in colours. Delft, second half of 18th century. Kunstindustrimuseum, Copenhagen.

Pieter van den Briel (1759). Last owner of the Fortune factory. Blue-and-white.

Justus Brouwer (1759). Proprietor of the factory of the *Porceleijne Bijl* (Porcelain Axe). Blue-and-white and polychrome. Enormous output. Represented in many collections. Originator of the well-known series of plates of the "Herring Fishery" (Fig. 279), the "Months," etc.

Gerrit Brouwer (1759). Founded one of the last-established factories in Delft, the *Lampetkan* (Ewer). Blue-and-white and polychrome of poor quality.

Dirk van der Does (1759). Proprietor of Arendt Cosijn's old factory, the Rose.

Anthoni Pennis (1759). Established the factory of the *Twee*

Scheepjes (Two Boats). Blue-and-white, polychrome and plastic works.

Anthonie Kruisweg (1759). Supposed proprietor of the old factory of the Hoppesteyns (the Old Moor's Head), the traditions of which he is said to have held in respect. A number of pieces have been wrongly attributed to him owing to a mistaken interpretation of a mark [62]; among them are specimens in the Victoria and Albert Museum (Fig. 280) and the museum at Sèvres, and a vase with Oriental flower design in the Kunstgewerbemuseum at Leipzig.

FIG. 284.—Zacharias Dextra: salad-bowl with decoration in muffle-kiln pigments and gilding. Delft, about 1730–1750. Sold at Amsterdam, 1909.

Hugo Brouwer (1764). Son of Justus Brouwer, born 1716, died 1807. Directed the old factory of the Pijnackers, the Three Porcelain Flasks. Blue-and-white and plastic works. Among those of most frequent occurrence (Fig. 281).

Albertus Kiell (1764). Owner of the Star. Blue-and-white. A tray for a *cabaret* in the Kunstindustrimuseum at Copenhagen (Fig. 282).

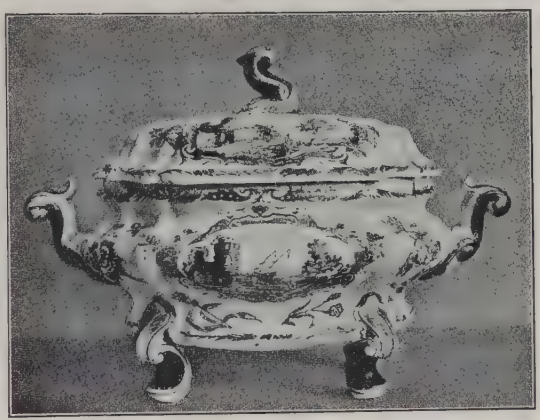


FIG. 285.—Jan Theunis Dextra (attributed to): tureen with decoration in muffle-kiln pigments. Delft, second half of 18th century. Nederlandsch Museum, Amsterdam.

Johannes van Duijn (1764). Took over the factory of Johannes Pennis, the Porcelain Dish; died in 1777. Blue-and-white and plastic pieces in great quantities. Seems always to have signed with his name in full. Among his best-known productions are his blue-and-white tureens and polychrome "pike-dishes." Specimens in the Victoria and Albert Museum and the Kunstindustrimuseum at Copenhagen (Fig. 283).

Lambertus Sanderus (1764). Proprietor of the old factory of the Claw. Blue-and-white, often of poor quality.

In this list the initiated will probably have missed one of the best-known names of Delft of the eighteenth century, that of *Dextra* (*Zacharias Dextra*—Fig. 284—who was owner of the Two Ash-urns factory from 1720 onwards) and *Jan Theunis Dextra* (Fig. 285), who from 1759 onwards controlled the Greek A. But these two must be specially discussed here; for with them begins a renewal of the faïence of Delft. It was a renewal that led to ruin, it is true, but it gave birth to a class of wares now very rare, highly prized by collectors; it consists of butter-dishes, sugar-basins, tea-caddies and such articles, partly with unidentified figures or marks (such as VA, V), minutely painted in polychrome in the style of Meissen porcelain. Böttger had lately made his great discovery; but Meissen porcelain, the first true porcelain in Europe, had scarcely been created before it began its triumphal progress through all countries, everywhere tempting men to imitations of one kind or another. At Delft the Dextras devoted themselves to copying it by using muffle-kiln painting on a faïence which was thinner and lighter than the ordinary Delft ware, but otherwise technically the same as before. The signal was thereby given for the downfall of the old wares. The easily-learnt muffle painting broke down the stern discipline of faïence technique, the industrialisation of the factories having already long been at work to break down the artistic spirit in them. There were other evil contributory circumstances; among others, the cheap English cream-coloured earthenware, here, as almost everywhere on the Continent, forced its way into the market, and was even so pushing as to make experiments with a factory at Delft itself. Of the thirty or so factories that had existed there, there remained in 1794, when Gerrit Paape wrote his book, only ten. In 1808 there were only eight, namely, the Ewer, the Flowerpot, the Claw, the Porcelain Bottle, the Greek A, and the Three Bells, together with the Rose, which had

FIG. 286.—Flower-vase in form of a triumphal arch. Delft.

FIG. 287.—Lady's shoe. Delft.

added to its title the designation *tegelbakkerij*, and only manufactured tiles, and lastly—token of the sad times—the factory of *Sanderson & Bellaerd*, of which the proprietors called themselves *fabrikeurs in zoogenaamd engelsch aardewerk*. Afterwards the fire was put out in the last kiln. Only one or two of the old factories lasted on a little longer into the nineteenth century; the longest survivor was the Three Bells, where the firm of *S. van Putten & Co.* made praiseworthy attempts until 1850 to keep up the great traditions. In 1884 a new factory for blue-and-white faïence was established at Delft by the firm of *Joost Thooft & Labouchère*. It works partly with the old shapes and motives of decoration, but has from the outset shut itself out from attaining the old effects by painting on a slip-covered hard-fired earthenware and covering the painting with lead-glaze, instead of following the example of the great past and painting on a powdery and porous tin-glaze.

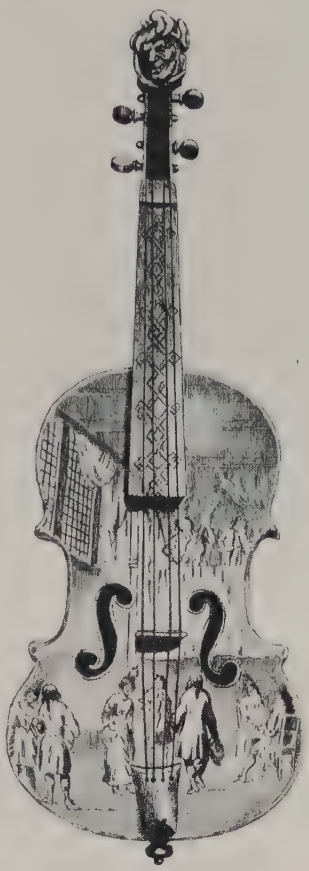


FIG. 288.—Violin of blue-and-white faïence. Delft, about 1700. Nederlandsch Museum, Amsterdam.

If in the foregoing pages we have dwelt upon the painted decorations of the Delft wares without giving further attention to their shapes, this method of treatment is naturally too one-sided. Yet it is certainly right to lay stress on the excellences of these wares as painting at the expense of their shapes, because as regards artistic worth the latter, in the majority of cases taken over from Far Eastern originals, play only a subordinate *rôle*. Moreover, many of the Delft wares show a taste for bizarre and baroque forms, a taste also for conceits which are often more eccentric than happy. We need only think, for example, of the curious flower-vases in the form known as "finger-vases," the pagodas, triumphal arches (Fig. 286), ladies' shoes (Fig. 287) and sledges; or of the jugs in the form of monkeys and hand-warmers shaped like psalm-books. Or again the birdcages, or, above all, the four celebrated Delft violins, of which one is in the museum at Rouen, the second in the Musée du Conservatoire in Paris, the third and fourth respectively in the Nederlandsch Museum (Loudon Collection) at Amsterdam (Fig. 288), and the Musées du Cinquantenaire (Evenepoel Collection) at Brussels. Nothing can be more meaning-

less than these violins, which, from the musical point of view, are naturally without any value whatsoever, and artistically regarded would be without any claims on our interest if an unknown painter had not decorated them with clever figure-subjects. In this, as in most similar cases, it is the painting that saves the wares of Delft from the complaints that can often fairly be brought against them for the childishness or barbarity of their shapes. One can even unconditionally put up with the plastic works the town has on its conscience—parrots (Fig. 289), cocks, cows (Fig. 290), horses, Chinamen and other children of men (Fig. 291), as a rule indescribably boorish in modelling—when they are prettily painted after Chinese or Meissen patterns, with scattered flowers in blue or colours hiding somewhat the manifold faults of the modelling.

Fig. 289.—Parrot, Delft.

Moulding and modelling were the weak side of the Dutch faïence potters: their great excellence was their pronounced talent for surface decoration; this may, perhaps, be seen best of all when we compare their few and poor plastic productions with their enormous and splendid output of painted *tiles*, which were distributed all over the North as well as in the South (in Spain), and may even be met with in old houses in Java and America. In Holland itself they were used in the now usual form of a dado only in kitchens, corridors and more modest apartments; in the living-rooms there was seldom more than a single row of them at the foot of the wall; but they had, in addition, by reason of their cleanliness and their capacity for radiating heat, their appointed place on the walls around the fireplace.

Fig. 290.—Cow painted in colours. Delft.

Examples have already been given above (Fig. 251) of the tiles of the late sixteenth and early seventeenth century, painted with an ornamental design, a figure or an animal in yellow, dark blue, copper-green and manganese-purple. Tiles of this kind, which, as we have said, are Italian in style, are heavy and thick, a good $\frac{3}{8}$ inch in section. The later seventeenth century, the best period of Dutch painting and

of Delft faïence, is the second period of the tiles, in which they assumed a predominantly native character. Figure-subjects, mostly isolated figures in the style of Palamedes or Pieter Codde (Fig. 292), become more frequent, as also ships (Fig. 293), flowers and landscapes. The subjects are painted in the great majority of cases in blue monochrome. The thickness of the tiles is less by about one-third than earlier. In the following (third) period the favourite colour of the Rococo period, manganese-purple, appears alongside occasional polychrome painting, and at the same time the motives of decoration become more generally pictorial. Typical of this period are tiles with landscapes peopled with figures (Fig. 294), or genre subjects with many figures and subjects from the Bible, either enclosed within a circle and in that case surrounded by corner ornaments, or rectangular and then generally framed in ornamental borders continuing from one tile to another. The customary thickness for these tiles is only about $\frac{1}{4}$ inch.

Fig. 291.—"Autumn." Delft.

In addition to the ordinary picture tiles, we find also tile-pictures, that is, complete compositions extending over four, six or many more tiles set together. As a rule they belong to the eighteenth century, and as regards delicacy of technique are far from comparable with the individual tiles painted in the seventeenth century by such artists as van Frijtom. But even in a "tile-frigate" or a barque in full sail (Fig. 295), painted in blue or manganese with a dashing hand by some workman or other who had painted the same subject perhaps a hundred times before, there may be the decorative sureness and effectiveness that only great traditions create. Even in the most modest Dutch wares these traditions are not in the habit of renouncing themselves. The dishes and plates of peasant ware (*Boerendelftsch*, Figs. 296–299), of which the market is still always full, are only poor and clumsy productions as compared with the wares of the celebrated factories of Delft. Many of them are so poor that on their back they have no tin-glaze, but only a yellowish, half-transparent lead-glaze. Whether they are only blue-and-white or painted in

Fig. 292.—Blue-and-white tiles. Holland, about 1630–1670. Gemeente Museum, Utrecht.

colours, their uneven, badly crazed colours are either too vivid or too dead. All this, as well as the subjects with which they are painted—ships, windmills, flowers, fruit, landscapes, primitive portraits of members of the House of Orange and so forth—shows that they were intended for skippers, peasants and other country

Fig. 293.—Blue-and-white tile. Holland, about 1630–1670.

Fig. 294.—Polychrome tile. Holland, about 1725.

folk, and not for the more pampered population of the towns; the holes for suspension often to be found in their foot-ring show, further, that they were used as a cheap form of wall decoration in the humble conditions of life in the country. If nowadays there are even well-to-do collectors who give plates and dishes of this class a place in their elegant apartments, this is certainly due to a mistaken notion that this is "Delft." What a refined and aristocratic art "Delft" really is we have striven to show in the majority of the illustrations to this section of the book. But at the same time it can be explained how even fastidious persons do not disdain the Dutch peasant wares. Bold and rough-and-ready as they are in their painting, they have often a more striking decorative effect than the fine wares from Delft.

As to their origin in a more restricted sense we know as little as about that of the great mass of tiles. Certain groups of them, perhaps, come from Delft itself; but it is most likely that a majority of them are to be attributed to other places in Holland. For Delft was not the one and only town that made faïence in that country. There seems to have been a manufacture at an early date at Gouda, for in 1636 a certain *Cornelis Cornelisz van Dijck* removed his workshop thence to Dordrecht, and the same migration was made five years later by a potter named *Michiel Wouters van Want*. Some few pieces with the name of Gouda have also been found. The same is true of Schiedam. At The Hague a seven years' privilege was obtained in 1644 by *Willem Jansz Lammerlaan* for the erection of a *tegelbakkerij*, and at the same place in the

1680's two men from Delft, *Willem van der Lidt* and *Jeremias Godtlingh*, were granted a subvention for transferring the art of faïence to the residential city, where they soon after went into partnership with a goldsmith from Delft, *Nicolas Keyser*. While it has not been possible to point out with certainty any results of these operations at The Hague, matters are otherwise as regards ROTTERDAM. Here a factory set up by *Jacob* and *Henrick van der Heuvel* was in existence as early as 1627,[63] and in the middle of the century the city numbered so many *plateelbakkers* that they formed a corporation within the Guild of St. Luke, and before long were represented on its council. Among many subtle conclusions he has drawn from old documents, Havard has established the fact that in the seventeenth and eighteenth centuries there were at least five faïence factories at Rotterdam; probably there were many more. But only *Cornelis Boumeester* and *Jan Aalmis* have left behind signed works of such merit that their authors deserve to be singled out for mention. By Boumeester, who was a marine painter well known in his time, we have several huge tile-pictures[64] with river-scenes and views of towns (Fig. 300), and also—as in the Nederlandsch Museum at Amsterdam—landscapes of Italian type in the style of Nicolaas Berchem. Aalmis also excelled in large tile-pictures; but he was chiefly a figure-painter, and occupied himself, with varying success, with a little of everything—allegories and pastoral subjects, military and tavern scenes, Dutch harbour-scenes and Chinese pavilions and flowers. He is handsomely represented in the museum at Hamburg by the tile-decoration of an old house at Altona.[65] Three of these wall-pictures show—above marbled pedestal panels—landscapes with figures in dress of the period after the series of engravings by Jacopo Amigoni of "The Liberal and Fine Arts." The largest panel is composed of no less than 234 tiles, and bears the name of the master, together with the date 1764. These decorations are completed by three door-panels (Fig. 301), two of them with Dutch harbour-scenes, one with a representation of the herring fishery.

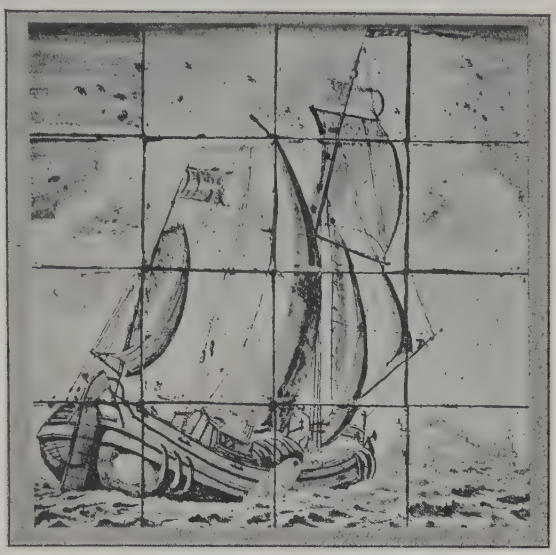


FIG. 295.—Blue-and-white tile-painting. Holland, 18th century.

A kindred work in the same museum is a covered dish with a whale-hunt painted in manganese, unmarked. It bears the date 1749, and is perhaps due to Jan Aalmis.

The manufacture of tiles seems at an early period to have had

Figs. 296–299.—Four common Dutch plates ("*Boerendelftsch*"). 18th century.

a centre at Utrecht; the museum there is rich in tiles from demolished houses in the city. Arnhem is proved, both by discoveries in the archives and by a single inscribed piece (Fig. 302), to have been the place of origin of a long-recognised little group of fine faïence comprising coffee-services, tureens and dishes prettily decorated in the style of Pater and Lancret, and marked on the bottom with a cock; they were made by a manufacturer of that place, *Johan van Kerckhoff*, who established his factory in 1755. Havard gives an account of three periods of his production. In the first he affected *chinoiseries* and polychrome painting; in the second, blue-and-white and pastoral *genre*, in the third, imitation of Meissen porcelain after the example of the Dextras. As to a faïence factory at Overtoom, near Amsterdam, called in turn

" Blankenburg " and " 't Fort de Eendragt," we have information from an old chemist, P. J. Kastelijn, who, in a translation of the Comte de Milly's book on porcelain (1789), writes : " I have seen many samples of the productions of this place. The material

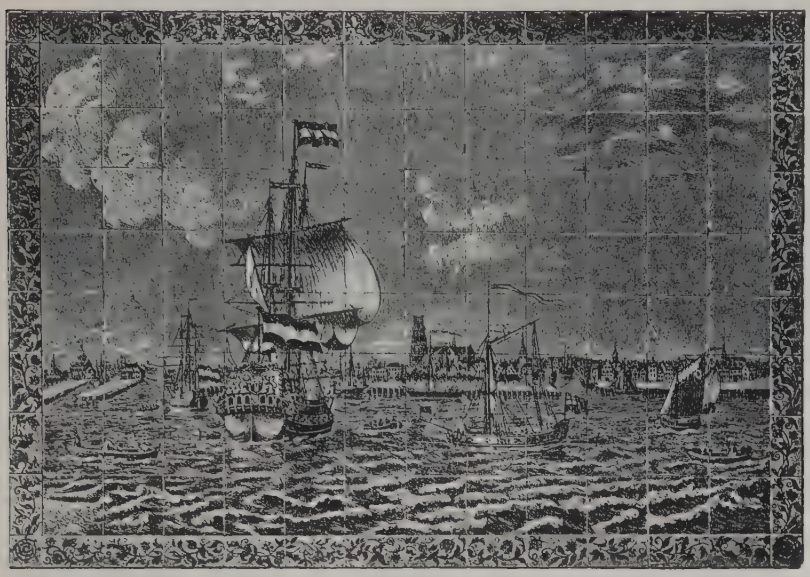


Fig. 300.—C. Boumeester : view of Rotterdam. Tile-painting. Rotterdam, about 1720.

recalls Delft of the good period. . . . They made in this factory not only all sorts of table and kitchen wares, but also decorative

Fig. 301.—Jan Aalmis : doorway-panel of painted tiles (the border modern). Rotterdam, 1764. Hamburg Museum.

articles, finely modelled and naturally painted birds, vases, candelabra, statuettes, groups. It is to be regretted that these things were excessively heavy. The enamel was white and brilliant, the colours as fine and vivid as on porcelain." Unfortunately, this

factory, which was in existence only from 1754 to 1762, seems not to have used any mark; it has not therefore been possible to identify any of its productions. The same is the case with the factories which are known to have existed at AMSTERDAM, and of which memorials still existed in the nineteenth century in the

FIG. 302.—Faïence panel representing the factory at Arnhem, about 1760. Evenepoel Collection, Musées du Cinquantenaire, Brussels.

" Pottenbakkersteg " and " Pottenbakkersbrugh " in that city. In spite of all that has from time to time come to light with pretensions to be wares from the Dutch capital, among them the faïence of Arnhem with the cock mark, Amsterdam has rightly disappeared from the latest books of pottery marks.

From all this it will have been understood that much confusion must be prevalent with regard to the faïence of Holland. In proportion to the vast mass of unmarked pieces, the marked examples are few in number, and, even so, the marks are far from all deciphered. To this we must add that certain of the marks are not to be depended upon, as attempts to make fraudulent use of the marks of the celebrated factories were universal in old Delft and presumably—as less dangerous—in the other Dutch towns. Further, it must be remembered that in many places outside Holland work was done in the hope and with the intention of imitating the wares of Delft. Attempts at such imitation were made practically everywhere, and often with perfect success. Until recently masses of blue-and-white German faïence of the seventeenth and eighteenth centuries were still supposed to have been made in Holland, and

it may still happen that even experts are quite disagreed as to whether a piece rightly belongs to the one country or the other.

Finally, the confusion has been enormously increased in modern times by forgers.

There are in the North of France, and probably in other places as well, factories of which the energies are entirely taken up with filling the market with forgeries of Delft faïence, and there are warehouses that draw their supplies from these factories in order in turn to supply antique-dealers. At first hand they cost almost nothing. The same "Delft jug" with *chinoiseries* (Fig. 303) that is offered for sale by dealers for from £6 to £10 may be bought wholesale for less than five shillings. And these ridiculously cheap Northern French imitations are by no means bad. The body is as light in colour as it should be, the glaze satisfactory (as regards, among other points, the pin-holes mentioned on p. 243), the wearing of the glaze plausible—where found—the blue colour excellent, the brushwork bold and practised as in the old ware, the style of the figures often unimpeachable. The forgeries really betray themselves only in the ornamental designs, and sometimes by their "crazing" (genuine "Delft" is, as a rule, free from this), and by a slightly excessive weight, the genuine wares being, thanks to certain properties of their clay, of a lightness that is often astonishing. Even so the Northern French forgeries of blue-and-white Delft are nothing compared with those made by Samson in Paris (Figs. 304, 305). He makes imitations of everything, as is well known; but blue-and-white Delft is his speciality, which he has carried to the highest degree of perfection. When one has visited his shop and seen the original pieces side by side with the spurious, one has received once for all a useful lesson as to the need for the utmost caution in purchasing costly Delft wares of which the history cannot be traced back to old collections providing by their age a guarantee of genuineness.

FIG. 303.—*Spurious* blue-and-white jug in Delft or South German style.

Genuine Delft ware may be had at all prices. Even if the time has gone by when a pretty decorative dish could be bought for ten shillings, or a jolly plate for six shillings, or even less, Dutch peasant wares (*Boerendelftsch*) are still to be had for reasonable prices. It is otherwise with the fine pieces, and especially the wares of well-known masters, the prices for which commonly reach £100 or more.

Even so, Delft of the highest quality does not reach anything like the prices paid for Italian maiolica or German *Hafner* ware. We will quote a few prices of the years 1908–1910, since which period, so far as we know, no collection has been offered for sale which has shown any change in values so far as Delft is concerned. Another point to bear in mind is that in this direction, as in all others, prices during the war occasionally mounted to purely fantastic heights.

Fig. 304.—*Spurious* blue-and-white Delft bottle.

At the *Emden* sale in Berlin in 1908 the dish by *Pijnacker* with a lady and a boy in a garden (see Fig. 263) was sold for 430 marks, a plate with an Imari design for 300 marks, another with the Prussian eagle in the middle for 1,000 marks. On the same occasion a dozen plates with representations of the Months by *Justus Brouwer* fetched 1,000 marks together.

At a sale at the rooms of Frederik Muller at Amsterdam in 1909 the masterpiece by *Johannes van der Hagen* illustrated in Fig. 277, the great dish with the Return of the Prodigal, fetched 2,500 florins (£213 10*s*.).

At the *Lanna* sale in the same year in Berlin the following prices were paid: for a large polychrome vase with cover in the Chinese style by *C. J. Meschert*, 160 marks (the low price is partly explained by the cover having been restored); for two blue-and-white salt-cellars in the Japanese style by *Albertus Kiell*, 115 marks; an almost cylindrical jar in blue, red and gold, Imari style, *Pijnacker* type, 1,360 marks; a pair of cups with black ground and floral decoration upon it in blue, green and red, by *Louwijs Fictoor*, 1,560 marks; two large eight-sided bottles with Chinese figures in blue monochrome, by *Lambertus van Eenhoorn*, 630 marks apiece; a teapot in the same style, 1,600 marks; a blue-and-white sitting figure of Hotei, by *Aelbrecht de Keizer*, 550 marks.

At *Christie's* in London, on May 26, 1909, a bottle-shaped vase with polychrome design of birds and flowers in the Japanese style, 18 inches high, fetched £94 10*s*.

At the *Frohne* sale in Copenhagen the jar by *Louwijs Fictoor* here reproduced in colours fetched 5,400 kroner; a pilgrim-

bottle by *Samuel van Eenhoorn*, blue-and-white (Fig. 266), 490 kroner; a blue-and-white cruet-stand with the arms of Høeg, by *Pijnacker* (Fig. 264), 1,200 kroner; blue-and-white tea-caddies by *Aelbrecht de Keizer* (Figs. 261, 262), 1,260 kroner; a polychrome tea-caddy by *Louwijs Fictoor* (Fig. 270), 1,025 kroner; a blue-and-white tray in the Chinese style by *Albertus Kiell* (Fig. 282), 190 kroner; lastly, a huge, much-restored vase by *Samuel van Eenhoorn* (Fig. 267), 1,260 kroner. All the pieces named were acquired by the Kunstindustrimuseum at Copenhagen.

FIG. 305.—*Spurious* Delft bottle painted in colours, with the mark of Pijnacker.

In comparison with the great contribution of Holland to the art of faïence that of BELGIUM is only small.

From the middle of the seventeenth century onwards there were two factories at BRUSSELS that produced poor imitations of the contemporary Dutch faïence. Later, in 1705, *Corneille Mombaers* and *Thierry Witsenburg* founded a factory which was not a success and did not attain any importance till 1724, when it was directed by the son of Corneille Mombaers, *Philippe Mombaers*, who had been trained both in French workshops and at Delft. In an old advertisement of 1761, a notice has been found according to which this factory made, in addition to useful articles of the usual descriptions, tureens in the shape of cabbages, melons, artichokes, asparagus, pigeons, ducks, turkeys, cocks and hens. Among the many tureens thus shaped from other factories of the eighteenth century, there are, in fact, some with the marks: *À Bruxelles—Brussel le 15. Novemb 1746 P. Mombaers—Philippus Mompaers tot Bruxelle 1769*. As a means of recognising the Brussels faïence of this kind (Figs. 306–308) we may point out that their white tin-glaze has often "run" with their colours, producing agate-like veins in it. There seems to be less certainty in the attribution to the Belgian capital of various of the pieces of this class which are marked only with a B (according to the information kindly given by M. Marcel Laurent of the Musées du Cinquantenaire at Brussels only a painter's mark), to say nothing of those that, in spite of quite

different initials or the entire absence of a mark, are attributed to Brussels on the strength of analogies they are presumed to show. In the last edition of " Graesse " the heading " Brussels " has been freed of some of the marks most recklessly attributed to that place, among them a K beneath a hay-fork, it being explained that this mark relates to Abtsbessingen, in the neighbourhood of Sondershausen. On the other hand, CB in monogram below a crown still figures as a Brussels mark, although a mark at least very much like it is now attributed to Friedberg in Bavaria.

FIG. 306.—Tureen in the form of a cabbage. Brussels, 18th century. Musées du Cinquantenaire, Brussels.

There was for a time another faïence factory at Brussels besides that mentioned. It was founded in 1751 by a son-in-law of Mombaers, *Jacques Artoisenet*, but was united in 1766 with the older factory, under the direction of *Joseph-Philippe Artoisenet*, a grandson of Philippe Mombaers. According to the information given by M. Marcel Laurent, it is, practically speaking, impossible to distinguish the productions of the two factories; a mark of Artoisenet given by "Graesse" (14th edition, p. 165, No. 31) has never been met with in reality by M. Laurent. According to the same authority, a factory was in existence at a later period at Brussels, that of *Mathieu Stevens*, which was founded early in the nineteenth century, and marked its wares with the name of its owner impressed.[66] It is not to be found in " Graesse."

FIG. 307.—Tureen in the form of a duck. Brussels, 18th century. Musées du Cinquantenaire, Brussels.

At TERVUEREN, in the neighbourhood of Brussels, a factory was erected by the Stadholder, Charles-Alexandre of Lorraine, in 1767; it lasted till 1781. Mention is made in several places, as its only known production, of a large vase with garlands in coloured

relief, further painted with flowers in colours and with the arms of Lorraine; it belongs to the Musée des Antiquités at Brussels. On the ground of analogies with it, an urn in the Sèvres Museum has also been attributed to Tervueren. Both pieces should rather be assigned to Tournay. Only a single specimen is known from Bruges, where in 1753 *Henri Pulinckx* founded a factory which was later transferred to *N. de Brouwer;* it is a tureen with rococo reliefs and painted with flowers in blue and manganese. Its mark, *A Bruges—1754*, is not to be found in "Graesse," but eight other unsubstantiated marks are given there for this place. Brinckmann has assigned to Bruges a tureen in the Hamburg Museum with three feet, which has a pale grey glaze and is painted with branches of fruit in natural colours, whilst flowers are added in white. This should possibly be referred rather to Saint-Amand.

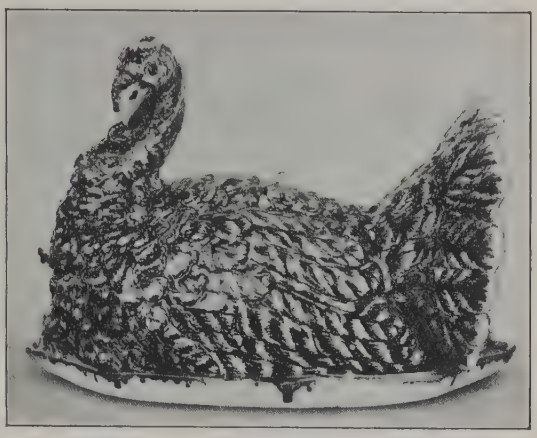


Fig. 308.—Tureen in the form of a turkey. Brussels, 18th century. Musées du Cinquantenaire, Brussels.

It was in the neighbourhood of Tournai, at the village of Bruyelles, that the potters of Delft obtained an important part of their incomparable clay, and from *Potiers et faïenciers Tournaisiens*, by E. Soil, we gather at least that the city possessed a past history of a century as a seat of the potter's craft at the moment when *Pierre Joseph Fauquez* established there a factory for faïence. This was in 1698, and the factory was in existence until 1725; in that year Fauquez moved to Saint-Amand, where he had already, since 1718, had a factory which has become known especially for its wares with floral decoration broadly painted in *bianco sopra bianco* on a ground which is not white, but slightly bluish in tone. In

Fig. 309.—Vase with garlands of flowers painted in colours in relief and the arms of Lorraine. Tournai, second half of 18th century. Musée des Antiquités, Brussels.

consequence of this circumstance, the productions of the two factories in the time of Fauquez can hardly be distinguished from one another. Nor are there any certain means of recognising the later faïence of Tournai, although, for all that, they are the work of a well-known artist. We refer to *François-Joseph Péterinck* of Lille,

Fig. 310.—Wall-cisterns and basin in the style of Rouen. Liège, 18th century. Liège Exhibition, 1905.

who in 1751 took over an undertaking started a year earlier by François Carpentier; this by royal privilege he extended so as to embrace *grès d'Angleterre* and *brun de Rouen* as well as porcelain and faïence. As regards his faïence, which his porcelain has thrown into the shadow of oblivion, it consisted, according to old accounts, of imitations partly of Strasburg, partly of Rouen and Delft. Soil, however, in his book cited above, has brought forward good evidence to show that the monumental vase with garlands in relief (Fig. 309) already mentioned, which was formerly ascribed to Tervueren, may possibly have been made rather at Péterinck's factory at Tournai; to this also may be attributed, in all likelihood, the urn at Sèvres (see above under Tervueren), and also certain pastille-burners resembling some of the *pot-pourri* vases of Meissen, and a centrepiece of which the tray rests upon four dolphins with tails erect. By the *brun de Rouen*, for producing which Péterinck was granted a privilege, we must understand a kind of kitchen ware distinguished from the other faïence of Rouen by being covered outside with a brown glaze, whilst inside it was white. *Grès d'Angleterre* was, of course, the English "cream-coloured ware" (*faïence fine*), which so many of the factories on the Continent about 1800 found themselves forced to produce in order to counteract competition from England. At that time Péterinck was dead, his undertaking having passed into the hands of his son-in-law,

Bettignies, under whom the factory met with a complete collapse. On simply-decorated quart pots and such things may be found the mark: *Fabrique de Bettignies à Tournay, 1806.*

At Liège a privilege for thirty years was obtained for a faïence factory by the *Baron de Bülow*, chancellor of Johann Theodor of

Fig. 311.—Earthenware from Andenne, about 1800. Liège Exhibition, 1905.

Bavaria; it seems, however, to have lasted only till 1767, as at that time a similar privilege was granted to a couple of partners named *Lefébure* and *Gavron*. From these transactions with the local authorities we get the interesting information that at Tournai, Lille, Brussels and in the Dutch and German factories clay was not used for making faïence until it had been stored for at least five years. Between 1767 and 1769 Lefébure, who in the meantime had separated from Gavron, manufactured no fewer than 150,000 pieces of faïence (of which it has not hitherto been possible to identify with certainty a single one). Nevertheless, he was obliged repeatedly to obtain subventions, and at last to surrender his factory to *J. Boussemaert* of Lille, son of a well-known potter of that city. This man had greater success, and deserved it by the good quality of his wares. His faïence is marked either L. G. (Liège) or with the same letters on either side of the arms of the city (a stone pillar on two steps), below which sometimes is written the name of Boussemaert. Among other pieces, two reeded cisterns in the Rouen style are thus marked (Fig. 310). Polychrome flowers in the style of Strasburg were also affected at the factory. Cane-handles, buttons, knife-hafts and other similar small articles seem to have been among its specialities; but garden sculptures, which are, or were recently, to be seen at Liège, are also supposed to have originated there.

At Andenne, a little town in the province of Namur, there were at the end of the eighteenth century two factories for *faïence fine*, one started in 1783, the other in 1787, both established by *Joseph Wouters* of Louvain. From the second of these factories we have groups and statuettes of which the modeller was a Brussels sculptor, Guilain Richardot. After 1800 Andenne turned out a

quantity of lead-glazed earthenware (Fig. 311) with or without printed decoration and marked AD W (Andenne-Wouters).

Lastly we come to LUXEMBURG. In the neighbourhood of the town of that name, at SEPTFONTAINES, a factory was established in 1767 by the two brothers *Boch;* from 1795 onwards its sole proprietor was *Pierre-Joseph Boch.* It produced vases and services, elegant in shape and excellent from a technical point of view, in a white ware recalling soft-paste porcelain, and painted in a pretty cobalt-blue with flowers and floral ornament, particularly a three-petalled flower with long branching stamens. In the 1780's there worked here an artist named *Dalle*, who painted small pictures of landscapes after engravings on panels of faïence. Statuettes and groups in biscuit, showing some similarity to those of Sèvres, are said to have been made in this factory, which at the present time is owned by descendants of Pierre-Joseph Boch (" Villeroy & Boch ") and is specially reputed for its tiles.

2. FRANCE

French faïence from the Baroque to the Empire period can be divided into two technically different groups, belonging to two different periods. In the first and older group the Italian and early Dutch technique is continued, in so far as the wares included in the group are painted on the unfused tin-enamel and fired at a *high temperature*. In the second and later group, on the other hand, the decoration is carried out on the already fused tin-enamel and fired in a *muffle-kiln*. The former process, as will be remembered, allows only a limited number of colours in the decoration; the latter operates with a richly furnished palette. Until the middle of the eighteenth century the first method was predominant in France; after that time, the second began to come into vogue, though the first did not for that reason fall completely into disuse. The first during the seventeenth and eighteenth centuries had three great centres in France: Nevers, Rouen and Moustiers.

As regards Nevers, we have already referred above (p. 171) to the Italian origin of the art of faïence in that city. If Scipio Gambini was a kinsman of Giulio Gambino of Lyons, he was presumably, like him, from Faenza. We know, as to the brothers Conrade, that they belonged to a noble family at Albissola. Faenza was the classic home of polychrome faïence-painting, Albissola (Savona) a well-known centre for painting in blue. It would therefore be only natural that this double derivation should set its mark on the earliest faïence of Nevers, and in actual fact this ware provides representatives of both tendencies, the polychrome and the blue-and-white. But the blue-and-white of Nevers of the first period does not, it is true, in the least resemble that of Savona, and as regards the contemporary or perhaps slightly earlier polychrome wares of the city, their shapes point quite as much in the direction of Urbino as towards Faenza, while in respect of choice of subject and colouring and handling, they form a group showing to a certain extent an independent outward appearance. In these circumstances, one is inclined to believe that an Italian tradition had already been established at Nevers before the time of Gambini and the Conrades, and the obvious relationship in style between the polychrome and blue-and-white wares of the first period of Nevers, in spite of their different derivation, is due to its accumulating force. In the early Nevers polychrome wares, of which we find such magnificent specimens as the great baroque jugs with dragon handles and hunting-scenes, and the splendid oval basin with the Triumph of Amphitrite in the Musée de Cluny, a pair of similar jugs (Fig. 312) and the large dish with the Rape of Europa (Fig. 313) in the Louvre, and a pair of no less typical and impressive wall-fountains in the Nationalmuseum at Stockholm, the outlines are drawn in manganese, the nude forms are

modelled in two shades of yellow or in manganese. A feature typical of Nevers—as distinct from Urbino—is the use of manganese in the draperies, tree-trunks and other details also. From the Urbino repertory of subjects preference is given to those in which the scene is laid on the sea or the action takes place under the open sky. In both cases the treatment of the scenery is generally more schematic and symbolic than in the wares of Urbino; thus the sea is represented, as a rule, by close wavy lines in blue. In general, the style in these pieces is rather that of the draughtsman than of the painter, and so far as the unusually large dishes are concerned, they can further be distinguished from those of Urbino by the fact that their rim does not continue the decoration of the middle, but is painted independently with purely ornamental designs or subjects in which figures play a less prominent part. This principle of decoration is maintained also in the blue-and-white Nevers dishes, which, moreover, are not always painted purely *en camaïeu*, as the blue colour is frequently shaded or touched up with manganese-purple. The appearance of the last-named colour side by side with the blue may be met with also in other wares than those of Nevers, those of Delft among them, but not in the same water-colour manner as in Nevers ware. We reproduce two dishes in the Musée de Cluny, painted in blue and manganese, one dated 1682, with the subject of a battle between Centaurs and Lapiths (Fig. 314), the other with a ruin in a landscape (Fig. 315); these will serve very well to show that the earliest Nevers faïence was characterised by an art in which an extraordinarily sure and solid quality made up for a somewhat dry and linear character.

Fig. 312.—Ewer painted in colours. Nevers, 17th century. Louvre.

The chief of the noble family of Conrade was *Domenico Conrade*. His brother, *Baptiste*, is named in 1604 as a *sculpteur en terre de faïence*. To him, therefore, may perhaps be ascribed certain sculptures in Nevers faïence of the first period, such as, in the Museum at Nevers, a Virgin dated 1636 with the infant Jesus on her arm, to whom she is offering an apple, and at Sèvres, a St. Sebastian bound to a tree. While the former of these statues

is white, with slight touches of blue and yellow, the latter is entirely white of a warm tone. Both are purely Italian in character, and without doubt came into being under the influence of della Robbia ware. At Nevers the Conrades (a third brother named Augustin was also a potter) soon formed a dynasty of master-*faïenciers*. A son of Domenico, Antoine, was given the title of *faïencier de la maison du Roy*, and this title was inherited in 1678 by *Domenique de Conrade*, grandson of Domenico, who seems to have been the last *faïencier* of the family. These Italians, however, were not the only occupants of faïence-factories at Nevers in the seventeenth century. As early as 1632 the city already had four factories besides, the most important of which belonged to *Pierre Custode*. He also founded a dynasty of *faïenciers*, and it is to his family that has been given the honour of discovering the so-called *bleu persan* which indicates the second period of Nevers.

Fig. 313.—The Rape of Europa. Dish painted in colours. Nevers, 17th century. Louvre.

Whether this attribution is well founded or not, the class denoted by it indicates a break with the earlier italianising tendency, and it is natural to ascribe this break to one of the first French manufacturers in the city. For although the Persian style of decoration, with its flowers and birds, was certainly not unknown to the Italians, in its French rendering it became something different from what it had been, for instance, at Venice, expanding into colour effects which are as typical as the ornamental motives of the outward appearance of the class. The class may be divided into three groups. In the first—the largest and most celebrated (Fig. 316)—the objects are dipped in a rich blue glaze and the decoration is carried out upon this in a white pigment, which is occasionally heightened with gilding. In the second group, the piece is dipped in a yellow glaze and the decoration is painted on this in white and blue in such a manner that the blue lies on the top of the white (so as not to become green by direct contact with the yellow). In the third group, the piece is dipped in the ordinary white tin-enamel and the decoration is executed upon it either in polychrome or in blue, less often in green. Of the three groups, the second, practically speaking, does not exist in the market; only very few pieces are known belonging to it (such

as a bottle in the Sèvres Museum and a jug in the museum at Nevers). The third group is not nearly so rare, but not nearly so remarkable. Only the first group is of common occurrence; its beauty may be disputed, but it cannot be denied great originality and striking decorative effect. Its French origin, remarkably

Fig. 314.—Fighting centaurs; adapted from the Rape of Helen by Marcantonio, after Raphael. Painted in blue and manganese. Nevers, 1682. Musée de Cluny, Paris.

enough, was unrecognised by an age with less knowledge of style than our own; in the *Description méthodique du musée céramique à Sèvres*, by Brongniart, the group is entered among Persian wares, and this in spite of the fact that Persian motives are by no means the only ones associated with it.[67] In quite a large subsection of it, the blue ground, instead of being ornamentally painted with the white colour, is splashed and marbled with it (Fig. 317), whilst in another and smaller subsection European—to say nothing of Chinese—figures are to be found amongst the Persian flowers. Chinese figures occur, moreover, on Nevers faïence in other colours also—for example, in green on a white ground and particularly in blue and manganese on a white ground (Fig. 318)—whence they clearly betray their derivation from Delft. Beginning from the eighteenth century, this Delft influence discloses itself generally in many ways in Nevers faïence, not least by the fact that subjects from contemporary life, like the Dutch ones, begin to spread

themselves on bottles and vases, as may be seen, among other pieces, on that in the Sèvres Museum here reproduced (Fig. 319), which is signed *Calliat pinx—1731.*

Apart from the "Persian type," in which, in any case, the colour effect was an invention of Nevers, the *forte* of the factories of this city in its prosperous period lay rather in imitation than in creation. In addition to the prototypes already mentioned, Nevers copied the blue-and-white wares of Rouen and Moustiers—those of Rouen with great success. It was only in the period of decadence that Nevers faïence became of definitely French character, in consequence of its participation in the circumstances among which it arose. It came obviously from a very Catholic city, in which statuettes of saints in coloured faïence were set up in niches at the street corners; these statuettes may once have had a picturesque effect in their original situations, but are quite too crude to be tolerable when seen at nearer quarters. Holy-water stoups with figures of St. Eloy (the patron saint of smiths), St. Honoré (the patron of bakers), St. Nicholas (the patron of seamen) or St. Anthony (the patron of potters) were also a speciality of Nevers in the eighteenth century. Many other of the wares of the city show that they come from, or were intended for, a society of *petits bourgeois*, as they often bear dates and names of owners and references to intimate family events. Instead of art, figurative subjects appear, taken from popular engravings on copper or woodcuts, as may be seen on a pair of *saladiers* at Sèvres with representations of the well-known *arbre d'amour*, till these subjects also disappeared and gave place to even more vulgar and mediocre punning designs and inscriptions. The ware called by Champfleury *faïence parlante* was produced not least at Nevers. It was precisely this place that was one of the centres for the *faïences patriotiques* of the French Revolution (Figs. 320, 321)—those jugs, barrels, cisterns and especially plates, now so eagerly sought after, with boorish paintings of the Tree of Liberty, the Bastille and so forth, accompanied by inscriptions such as *la liberté ou la mort*, *vive la nation*, *ça ira*, etc. The type is not without a cultural interest, but with art it has nothing

FIG. 315.—Ruins in a landscape. Painted in blue and manganese. Nevers, 17th century. Musée de Cluny, Paris.

to do, and we should therefore not have discussed it here if it had not been necessary to utter a warning against forgeries of it (Figs. 322, 323); for hardly any class of old pottery has been (and presumably continues to be) imitated so extensively as this. Other of the old wares of Nevers are imitated at Nevers by Montagon;

Fig. 316.—Dish, *bleu persan* with white decoration. Nevers, 17th century. Musée de Cluny, Paris.

this applies alike to the blue wares with white and yellow decoration and to the early blue-and-white. It appears that at Quimper also a factory follows the same practice. According to *La faïence de Nevers*, by du Broc de Segange, which was published in 1863, an artist named Chantrier and a potter named Lhuillier had then already managed to revive the *bleu persan* and to use it with success for imitations of the old wares. It may therefore be legitimate to set down here a few observations concerning genuine pieces of the kind: the clay is a whitish-buff, and is not so hard-fired that it cannot easily be scratched. The blue glaze is soft, warm, very smooth and apparently even, but when seen with a magnifying-glass it is full of tiny sunken holes or specks. The white pigment has a chalky effect. Yet within the same flower or other detail it varies between an enamel-like thickness and such transparent thinness that the blue colour of the ground shows through it. The brush-strokes with which it is laid on are apparent. The handling, when closely looked at, often appears pretty rough.

Lastly, the weight of the objects should be noticed; one would expect it to be great, in view of the apparently heavy glaze, but in reality it is surprisingly light. The prices of Nevers faïence of this kind are variable to a degree. At the Frohne sale at Copenhagen in 1910 two drug-vases from the pharmacy at Moulins realised only 155 kroner (£9); at the Lanna sale in Berlin in 1911 an oval dish cost 325 marks; but at the Henri Bordes sale the same year a large round dish reached 4,955 francs.

Fig. 317.—Wine-cooler, *bleu persan* with marbling in white. Nevers, 17th century. Vestlandske Museum, Bergen.

Whilst Nevers faïence would seem to have the right of priority as regards age among the genuinely French faïences, that of Rouen has indisputable claims to the first place when artistic worth and importance are considered.

As will be remembered, we left Rouen with *Masseot Abaquesne* (p. 170). There lies approximately a century between the period of his activity and the year 1644, in which we have the following information as to a factory for faïence in this city. In that year a certain *Nicolas Poirel*, "Sieur de Grandval," obtained a privilege for "fabricating and selling faïence throughout the whole province of Normandy." This privilege he shortly after made over to *Edme Poterat*, and it is he and his son, *Louis Poterat*, "Sieur de St. Étienne," who may be regarded as the real founders of the flourishing faïence industry of Rouen.

Fig. 318.—Dish with Chinese decoration in blue and manganese. Nevers, about 1700. Formerly in the Chantrier Collection, Nevers.

The oldest dated useful wares of Rouen are two dishes in the Musée Céramique in the city, both marked *fait à Rouen 1647*, thus attributable to the factory of Edme Poterat. One (Fig. 324)

is hastily and rather roughly painted in blue, with a winged centaur in the middle and large ornamental motives on the rim. The other is decorated in the Nevers style, with polychrome figures and flowers, and also with the arms of the Bigot family of Rouen in blue and yellow. Around these two authentic pieces have now been grouped several that are unmarked, among them certain dishes with quasi-Chinese figures in blue *camaïeu* on a bluish glaze. It seems, however, equally possible that they may have originated at Nevers, to which place also belongs, presumably, a pilgrim-bottle in the Sèvres Museum, with grotesques in the Urbino style. To Rouen likewise are ascribed, although as nearly related to Nevers, several of the most important examples of seventeenth-century faïence in the French museums, with coloured figure-subjects in the Italian style, such as a magnificent cistern (*fontaine*) in the Musée de Cluny, with the arms of the Duke of Luxemburg, François-Henri de Montmorency (Fig. 325), and the large rectangular panels in the Louvre, depicting respectively Venus in the smithy of Vulcan (Fig. 326) and Juno with Aeolus. It is necessary to admit frankly that, for the most part, the seventeenth-century wares of Nevers and Rouen cannot be distinguished from one another, which is easily explained by the fact that workmen from the former place migrated to the latter. In the factory of Poterat we find among other workmen a man with the name Custode, which is one of the best known in the manufacture at Nevers.

Fig. 319.—Bottle with tavern-scene in the Dutch style. Painted by Calliat. Nevers, 1731. Musée Céramique, Sèvres.

It would seem that for a long time this factory was occupied as much with attempts to produce porcelain as with the revival of earthenware; to judge from all appearances, it was here that success was first attained in Europe in the production of "soft" porcelain. At last, however, it was understood that, as far as faïence was concerned, the competitors they had to encounter, not only at Nevers but also at Rouen itself, must be driven from the field neither with the Italian nor with the Dutch style of decoration, but with something entirely new.

In spite of Poterat's privilege and in spite of his protests, several other potters had, in fact, obtained leave to set up factories and to instal themselves in the suburb of Saint Sever. The moment was favourable to them. The war had totally exhausted French finances; everything was turned into money. After an

FIGS. 320–323.—(Above) Two *genuine*, (below) two *spurious* plates of "*faïence patriotique.*"

edict of 1709 confirming earlier edicts of the same intention, everyone found himself obliged, under pain of a fine of 6,000 livres in case of failure, to send his table silver to the melting-pot at the mint. Even Louis XIV. himself and the Duke of Orleans sacrificed their plate—the latter "le peu qu'il en avait."

In 1722 no fewer than two thousand workmen were employed at eleven faïence factories in the suburb of Saint Sever. A contemporary relates that their output was so great that it sufficed for the supply of the whole kingdom. It goes almost without saying that for this mass production methods of decoration had to be devised which did not call for the power of artistic creation,

but could be mastered by any clever craftsman, provided only that he brought the needful care and accuracy to the work.

This new mode of decoration seems already to have begun to force its way through towards the end of the seventeenth century; it was essentially ornamental, and almost completely renounced figure representation. A barber's basin (now in the museum at Rouen) illustrated by Pottier (*Histoire de la faïence de Rouen*), with the inscription *Brument 1699* (Fig. 327), is interesting in this connection, as, in spite of its Chinese design in the middle, it is ornamented on the rim with the radial *lambrequins* combined with hanging festoons which became a basic motive in the new style. It is undoubtedly the oldest known example of the use of this motive on Rouen faïence. The piece is, moreover, of interest in another way also. For both in the centre and on the rim of this early dish *à lambrequins* the red colour is already used which Rouen in the ensuing period adopted before Nevers, and which Nevers in its later imitations of Rouen had to be content with replacing with a dark ochre. The Nevers factories were therefore most successful with their imitations of Rouen when they confined themselves to copying the *lambrequin* designs in blue only, which were those most commonly used at Rouen. Of these Nevers made adequate reproductions. The same is true of Saint Cloud. Yet the difference between the blue *lambrequins* of the last-named place and those of Rouen is that the former are outlined in black, whilst the latter are drawn in the same blue colour with which they are painted.

FIG. 324.—Blue-and-white dish. Rouen, 1647. Musée Céramique, Rouen.

Lambrequin-decoration (Figs. 328, 329) consists most frequently of two alternating and contiguous motives which, by being repeated several times, form what may be called a border round a dish, plate, vase, jug, sugar-caster or other object of symmetrical shape. These motives may be more or less complicated; but they are regularly composed in such a way that they consist partly of ornaments standing out in blue on the white (or, to be more precise, bluish or greenish-white) glaze, partly of designs reserved in white and enclosed by a blue silhouette. In the centre of Rouen dishes and plates there is nearly always an ornamental motive, a rosette or a basket of flowers. These

motives also may be more or less complicated. But a common feature of all the ornamental motives on this class of Rouen ware is that—in contradistinction to those of China, Japan and to some extent of Delft—they are arranged on a strictly symmetrical basis, just as the decorative composition in its entirety is symmetrical. It is, above all, this symmetry, methodically carried through, that gives Rouen ware of the best period, the first half of the eighteenth century, its peculiar style and strength. This form of decoration reached its utmost degree of rigour in the great dishes, often as much as 20 inches in diameter, in the *style rayonnant* (Fig. 330), in which the whole border design reaches out towards the centre to meet motives spreading radially from the centre towards the rim.

Fig. 325.—Cistern with the arms of Montmorency, painted in colours. Ascribed to Rouen, 17th century. Musée de Cluny, Paris.

Only in the great collections of Rouen dishes and plates in the *style rayonnant* or merely with *lambrequins* in general, for example, in the collections of the city itself or in the Musée de Cluny in Paris, can a just impression be obtained of the endless variety to be found in these modes of decoration. With their comparatively small stock of isolated motives, they sometimes recall the compositions on bookbindings, in which a few stamps are set together in ever new and surprising combinations. It is impossible to say whence exactly the motives are derived; for they spring from many sources—from engravers of ornament such as Étienne Delaune, Théodore de Bry and Virgil Solis, from bookbindings and Boulle furniture, from textile fabrics and lace, even from wrought-iron (*décor ferronnerie*)—but never from nature. In this lack of all relation with nature, this dependence on ready-made conventional motives from which the freshness of life was excluded, the faïence of Rouen carried in itself, as has been rightly said, a germ of its mortality. But for half a century there was no trace of this. Never have a few motives multiplied in such a prolific manner as in the *lambrequins* on Rouen faïence.

As we have seen from the dish of 1699, the red colour had already at that time been introduced into these motives, of which otherwise the basic colour was blue. To begin with, however, the red was used only sparingly. It seems to have required a special firing, at a lower temperature in a muffle-kiln, whence it

Fig. 326.—Venus and Vulcan. Panel painted in colours. Ascribed to Rouen, 17th century. Louvre.

came out duller and less brilliant than the blue, often without complete fusion of the pigment. Now and then it almost completely disappeared in the firing, as may be seen from an example in the collection at Rouen, in which it has left behind only dull passages in the glaze. It may therefore be supposed that sometimes a yellow pigment was preferred to the red. Of this also there is an example at Rouen. The result obviously struck its originator as unsatisfactory, for he has given the piece a further firing after first touching up the yellow with red. It is, moreover, remarkable that the use of the red pigment for the drawing of the outline is not altogether rare, and in such cases it has kept its place completely in the high-temperature firing.

Chinese and Japanese motives began to intrude upon Rouen faïence (mainly, we may suppose, through the medium of Delft) as early as about 1720; towards the middle of the eighteenth century they break out in full force simultaneously with the Rococo. The first to make use of this style seems to have been a manufacturer named *Guillibaud*. His name occurs on a register as early as 1720, and to that time, or at least to a period not much later, belongs a plateau with his signature in the Rouen Museum

(Fig. 331), and certain other pieces from a service with the arms of Charles-François-Frédéric de Montmorency, Duke of Luxemburg, in a design otherwise Chinese in character, in which richly-hued birds and insects are mingled with coloured flowers. Other characteristics of the style introduced by Guillibaud, as well as these Chinese flowers, birds and insects, are cross-hatchings of close lines, also a Chinese feature, filling friezes and borders. As a rule, the lines are green with a little red (as a cross, for instance) in the lozenges, and these *treillis quadrilles*, as they are called in French, are interrupted only by large scattered flowers, alternately in blue, red and green at wide or short intervals (Fig. 332).

FIG. 327.—"Brument 1699" (see text). Musée Céramique, Rouen.

The Guillibaud group of wares comes near in colour effect to several other groups. Thus certain large basins and plateaux (often in "broken" shapes), with scenes of pastoral gallantry within borders of rococo ornament or *décor ferronnerie* (Fig. 333), are painted in colours of the Guillibaud class. The same is true of a series of dishes and other pieces (Fig. 334) with Chinese landscapes, pagodas and figures, in which the Chinese element is neither more nor less than in the ornamental engravings of *chinoiseries* by Watteau, Boucher and Pillement which were freely adapted in accordance with the character of the object decorated. Again there are the dishes and plates decorated *au carquois* (Fig. 335)—that is, painted in the centre with a kind of trophy composed of quivers, torches, horns of plenty and so forth, in combination with flowering sprays and coloured birds. This type seems to have been very popular. But the most popular of all the forms of polychrome decoration on Rouen faïence was the so-called *décor à la corne* (Fig. 336), named from the horn of plenty gushing

FIG. 328.—Dish, blue-and-white, with *lambrequins*. Rouen, first half of 18th century. Kunstindustrimuseum, Christiania.

forth sprays of flowers and surrounded by birds and insects in several strong colours, of which, however, only four are definitive, namely, lemon-yellow, brick-red, blue and green. In principle this decoration, with its introduction of the horn of plenty set askew on one side of the piece, is obviously a reaction against the preference of the earlier period for strict symmetry; at the same time, it does not in itself fall into step with the tendencies of the prevailing Rococo style. An outcome of these tendencies also is to be seen in the wavy edges which have now replaced in dishes and plates the restful plain circles of the radial style.

FIG. 329.—Blue-and-white dish with *lambrequins*. Rouen, first half of 18th century. Musée des Arts Décoratifs, Paris.

Towards 1770, when the factories of Strasburg and Marseilles, in competition with porcelain, had brought overglaze painting to a high degree of perfection, essays in the same direction were begun at Rouen. A single maker, whose name, *M. T. Ph. Levavasseur*, has become specially associated with these experiments (Fig. 337), was hardly alone in this. However this may be, at Rouen, as at Delft, and in several other places, this was the beginning of the end. At Rouen, as at Delft, the importation of English cream-coloured ware and continual efforts to imitate it were fatal. Even in 1786, however, there were eighteen factories at Rouen, giving employment to 1,200 people. But in 1802 there were only six factories left, in 1807 only four, which, moreover, produced nothing but quite common wares or *grès à l'anglaise*. In the museum at Sèvres there is an example of the latter from "le sieur Letellier," marked *Rouen—1809*.

FIG. 330.—Dish painted in blue and red in the *style rayonnant*. Rouen, about 1720–1740. Musée Céramique, Rouen.

In the foregoing pages we have taken account only of the most important of the modes of decoration typical in successive periods of Rouen faïence. In addition to these, other styles are

to be met with in minor groups or in isolated pieces, many of which belong, not only to the rarest, but also to the most beautiful of the productions of the city. Thus we may mention the use on *plateaux*, dishes and plates of zones or concentric divisions with a beautiful dark ochre ground closely diapered upon this ground

FIG. 331.—Guillibaud : dish with polychrome Chinese decoration and the arms of the Duc de Montmorency. Rouen, about 1725. Musée Céramique, Rouen.

with small motives in the Boulle style, in deep blue, almost black pigment. Where a central compartment has been marked off with this yellow ground-colour, a pair of cupids painted in blue are often reserved on it (examples are a splendid hexagonal *plateau* in the Dutuit Collection, in the Petit Palais in Paris and several in the Louvre ; Fig. 338). It must also be mentioned that all the Chinese colours may now and then be found introduced into the *lambrequin*-painting, even in pieces in strictly radial style. As Rouen was copied at Nevers, so also Rouen imitated Nevers by experiments with the *bleu persan* (specimens in the Musée de Cluny, the museum at Rouen and the Victoria and Albert Museum). The beautiful blue glaze of Nevers, however, was not successfully achieved by its rival ; at Rouen it became opaque and greyish-blue, as if mingled with white, and as it was not here decorated with Persian flowers, but with the motives locally current, and these were outlined in red, it can easily be distinguished from that of Nevers ; yellow and green are also found as a heightening to the thick white pigment of the floral design on the Rouen pieces with a blue ground. Lastly, it may be remarked that Rouen—once more following the example of Delft—made " music-plates " ; they occur, among other places, in the Musée de Cluny and at

Sèvres, and—in contradistinction from those of Delft—have polychrome borders. Similar plates would seem to have been produced at Moustiers, Nevers and Lille. According to Garnier (*Dictionnaire de la céramique*), only fourteen of them are known in all. There is thus little prospect of meeting with genuine examples in the market. The last seen was certainly that which appeared at the H. Emden sale at Lepke's rooms in Berlin in 1908, which, strangely enough, was sold for the low price of 71 marks.

Fig. 332.—Plate in the style of Guillibaud. Rouen, about 1720–1750. Musée de Cluny, Paris.

A side which is still little known of the activity of the Rouen factories during the eighteenth century, consists of their production of tiles for lining floors and walls. A large example of what they achieved in this direction is a pavement of 360 tiles, forming together a carpet-pattern of rich colouring. This is to be found in the Sèvres Museum, and is there described as having been carried out about 1730 for the château of Lintot, the owner of which, the sieur *de Villeray*, was at that time one of the greatest manufacturers at Saint Sever. A singular group is formed by the so-called "Lisieux tiles," likewise well represented in the Sèvres Museum. They were made in the village of Banqueterie, in the neighbourhood of Lisieux, and thus do not, strictly speaking, belong to Rouen. But as their producer, *Joachim* by name, was a workman from Rouen, it is probable that he was trained in his native place in the old-time technique by which they are executed, the design being deeply scored into the soft clay to prevent the running of the coloured glazes.

It is difficult to think of anything that can be carried out in faïence at all that is wanting in the repertory of Rouen. As specialities among them we should perhaps single out the huge wall-cisterns (Fig. 339) and the almost monumental sugar-casters. But nothing was foreign to the factories of Rouen. Apart from all kinds of table services in a hundred various *dessins*, they produced such diverse articles as drug-pots and chamber-pots, church lamps and inkstands, candlesticks, sconces, watch-stands, weather-vanes, crucifixes, mirror-frames, chimney-piece sets, jardinières, garden-vases, stools, *guéridons*, consoles, miniature commodes, tea-trays, statuettes, stoves (among them two imposing examples in the Musée des Arts Décoratifs in Paris and at Sèvres,

FIG. 333.—Tray with figures painted in colours and *décor ferronnerie*. Rouen, about 1725–1750. Musée Céramique, Rouen.

FIG. 334.—Tray with *chinoiseries* painted in colours. Rouen, about 1725–1750. Louvre.

in the form of a palm-tree with two cupids at its foot, from the factory of *Henry*, about 1780)—to say nothing of such curiosities as chess-boards, maps of France, and bellows. Among these numerous articles for which types were created at Rouen, not only the last-named (all in the Musée de Cluny), but also many of the others can justly be said to be due to a lack of understanding of the nature of the material. But when in other respects they are of good quality, the wares of Rouen disarm the intelligence by their strong appeal to the artistic sense. The Rouen potters showed their wonderful genius by decorating their ware in such a manner that even in senseless articles it became at least a delight to the eye. This is true, not only of pieces which are more or less in the nature of curiosities, but also of some of the great plastic works of a monumental kind that were made in the city, of which the excellence lies far less in the modelling than in the beauty of the material and its outward adornment with decorative painting in rich colours. Not without good reason are some of these works reckoned among the costliest productions of more recent European pottery. Examples are two polychrome globes, terrestrial and celestial (Fig. 340), in the Rouen Museum, supported on baroque pedestals decorated with figures, resting on recumbent lions; also four polychrome busts of the Seasons, over life size, with accompanying pedestals in faïence, in the Louvre (Fig. 341), and a corresponding bust of Apollo (or Flora) in the Victoria and Albert Museum. The globes, according to their inscription, were painted by *Pierre Chapelle 1725*; the Four Seasons (and the so-called "Apollo") are ascribed to *Nicolas*

Fig. 335.—The Rouen quiver (*carquois*) motive.

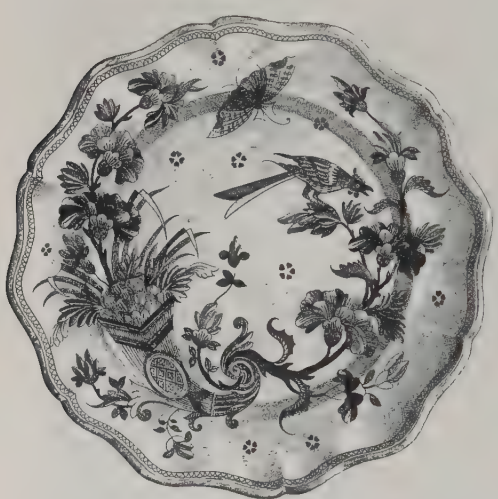


Fig. 336.—Dish with polychrome decoration *à la corne*. Rouen, about 1750.

Fouquay. A set of the last-named was sold at the Hamilton Palace Sale in 1882 for the high price of £2,646. Cheaper examples can be bought in the form of forgeries.

Many other types of Rouen ware, not least those with blue designs of moderate quality and those with the *décor à la corne*, have been fraudulently imitated in our own time, among others by Samson of Paris, La Hubaudière of Quimper (see p. 291 below) and Montagon of Nevers.

FIG. 337.—Plate painted in muffle colours. Factory of Levavasseur. Rouen, about 1770–1780. Musée Céramique, Rouen.

On forgeries of the *décor à la corne* (Fig. 342) the red colour generally has a tendency towards orange-yellow; the blue-and-white (Fig. 343) is often crackled to excess. The genuine circular blue-and-white dishes (in contradistinction to the oblong ones) certainly never have a foot-ring, but a flat or slightly convex bottom; on such dishes, therefore, a foot-ring may be regarded as a sign of spuriousness. Far more deceptive, however, than the recent imitations are many of the old ones, made during the eighteenth century at Sinceny, Quimper, St. Cloud, Strasburg (in the first period), Lille, Liège, Brussels, Ansbach and Münden (here and elsewhere in Germany they imitated, for example, the well-known barrel with a youthful Bacchus astride it). In a great number of cases it is impossible to distinguish between these old imitations and the wares of Rouen itself, for the reason, among others, that both imitations and originals are usually unmarked, or bear only a letter or a monogram that can be interpreted in a hundred ways. Contrary to statements that have been made, the Rouen factories never made use of local or other distinctive marks. The fleur-de-lys that has been regarded as such, and is still reproduced in seven or eight forms by Graesse, also occurs on the faïence of other French towns, among them Lille and Marseilles (factory of Honoré Savy). If desired, it would be possible to add 100 new marks to the 285 to be found in "Graesse," of which about 200 are entered under the heading of "Unknown Artists," whilst at least half of the remainder really belong to the same category. Indeed the utmost confusion prevails with regard to Rouen marks. On pieces of absolutely identical character altogether different

marks may be found and the same mark on totally different pieces. It may be laid down as a rule that the greatest caution is necessary with pieces in the strong style of the earliest and best period which are also marked; for at that time practically none of the

Fig. 338.—Dish with boys painted in blue and reserved in a dark ochre-yellow middle panel. Rouen, beginning of 18th century. Louvre.

Rouen ware was marked. On the other hand, there are hosts of marked pieces of Rouen in the period of decadence.

Luckily it is important only from a scientific point of view to be able to distinguish the wares of Rouen itself from the deceptive old imitations of them. If in other respects the imitations are good, they may have in general for the collector the same value as the originals. Obviously it is far more important to be able to distinguish between the genuine old pieces and the modern forgeries; and this may be difficult enough. In addition to the style in each individual piece, we can hardly adduce any indications of the genuine old Rouen wares other than the following: In contradistinction to the wares of Delft, they are thick and heavy; the glaze is greenish, less often bluish, with a marked tendency to crackle; the outlines are in exceptional cases painted in red, otherwise always in blue, never in black; the yellow pigment has a greenish cast; in the red, small round pits often occur in which the colour has failed. The imitations of Rouen ware made about

1875 at *Gien*, near Orleans, are distinguishable by their mark, the name of the town.

Rouen ware is no exception to the rule that nowadays works of art fetch the highest prices in their country of origin. It has, for example, occasionally been possible to buy large and beautiful *à la corne* dishes at auction sales in Berlin for sixty or seventy marks apiece, whilst in Paris they cost 300 to 500 francs. At the Frohne sale at Copenhagen in 1910 110 kroner (£6 10*s*.) was paid for a blue-and-white jug with a mask below the spout (restored), 130 kroner (£7 10*s*.) for a jug *à la corne*, eighty kroner (£4 13*s*.) for a dish of the same pattern, and 220 kroner (£13) for two blue-and-white vases 24 inches high. At the Henri Borde sale in 1911 a circular polychrome dish in the style of Guillibaud fetched 1,500 francs; a plate with a Chinese garden scene, style of Levavasseur, 1,660 francs; another similar 880 francs. At the Lanna sale in the same year a flat blue and red plate in the *style rayonnant* fetched 1,010 marks.

Fig. 339.—Blue-and-white wall-cistern. Rouen, first half of 18th century. Musée Céramique, Sèvres.

We have already mentioned some of the places making faïence most closely akin to that of Rouen. We set first among them Sinceny (Aisne), because the wares which the factory in that place (founded in 1733) succeeded in making come nearest to those of Rouen as regards not only style, but also quality. This is explained by the fact that the founder of the factory, *Fayard*, transferred its management to a potter from Rouen, *Pierre Pellevé*, who brought with him from his native place the requisite staff of workmen and artists. The Sinceny factory was thus a direct

offshoot from Rouen; it is therefore not surprising that the wares of the two places of the period of Pellevé are difficult to distinguish from one another. This much, however, may be said of the relationship between them, that the Sinceny glaze is generally more bluish than that of Rouen, its blue pigment stronger, its red slightly glazed in contrast to the Rouen red, which always shows a tendency to bubble up and form the "craters" we have just mentioned. A little peculiarity of Sinceny are also the Chinese figures with gleaming lemon-yellow garments (Fig. 344) added at that factory to the quasi-Chinese designs of Guillibaud; these figures also made their appearance in the form of statuettes. About 1775 the factory partially altered its style as a result of the introduction at that date by its director of painters from Lorraine, who carried out decoration *au feu de mouffle* in the manner of Strasburg. This they did so well that it has not been possible to identify these wares, save in exceptional cases. We reproduce (Fig. 345) a pretty plate with yellow roses ascribed in the Musée de Cluny to Sinceny.

Fig. 340.—Globe with polychrome decoration. Made by Pierre Chapelle. Rouen, 1725. Musée Céramique, Rouen.

A similar fate to that of Sinceny has befallen the majority of the wares issued from Rouy, near by, where a factory was erected in 1790 by *de Flavigny*; the same is the case also with the factory of Saint-Denis-sur-Sarthon (Orne), founded in 1750 by the above-named *Pierre Pellevé* of Rouen and Sinceny, and carried on with the assistance of painters from the latter place. There is furthermore a bewildering likeness between the wares of Rouen and Sinceny and those of Quimper (Finistère). As early as 1690 a factory was founded at Loc-Maria, a suburb of that town; it does not, however, seem to

have been of any importance until it was taken over in 1743 by *Pierre Caussy*, son of a faïence-manufacturer of Rouen, who brought with him thence the requisite stock of quasi-Chinese motives. The most that can be said as to a distinction between the productions of the Loc-Maria factory and those of Rouen is that they have a thick and somewhat dirty glaze and strongly accented drawing, generally, as distinct from that of their prototypes, carried out in manganese. In 1809 the factory passed into the hands of the *La Hubaudière* family, who gave up the manufacture of faïence in favour of ordinary earthenware. Some years later stoneware was produced here, marked with a triangle enclosing an H below a fleur-de-lys. In 1872 or thereabouts the then director of the factory, Fougeray, began a risky procedure in giving himself up with success to the imitation of the old models; he had discovered a considerable quantity of drawings and tracings by Caussy as well as a manuscript treatise on the production of the old wares. As his mark is also in the old style (and is cited as an old one by Graesse) it provides no security to any but those who know its true significance.

Fig. 341.—"Winter." Painted in colours. Bust and pedestal. Ascribed to N. Fouquay. Rouen, about 1725–1740. Louvre.

Saint Cloud, which is justly famed for its early production of "soft" porcelain, has deserved no better with its faïence than other places in which the Rouen style was followed. The Saint Cloud factory, founded in the second half of the seventeenth century by *Chicaneau*, was among the first to copy the *lambrequins* of Rouen, preferring black to blue, however, for the outlines. Later it developed a somewhat freer style as the result of a privilege it obtained of supplying with services the royal *châteaux*. In the Sèvres Museum Saint Cloud is given as the most probable place of origin of a series of blue-and-white *saladiers* painted with representations of craftsmen and tradesmen accompanied by the attributes of their occupation, their name and a date. They are all more or less roughly painted, and thus sort ill with the delicately-painted pieces from the same source recognisable by the crowned initials (BV, CR and T) painted on them as parts of the services made for Bellevue, Choisy-le-Roi and the Trianon.

The wares attributable to Paris itself are remarkably few in number; this is probably due to the fact that here also the factories were so strongly under the influence of Rouen, the great centre of style, that their productions defy identification unless they proclaim themselves outright by inscriptions as having come from the

French capital. Even so among the pieces thus marked in the Sèvres Museum (the centre for the study of all the minor French factories), there are a few that seem to have been ordered only from Paris and carried out at Rouen itself. From the remainder no high impression is produced on the average as regards the technical capability of the various factories in Paris. Obviously, like those of Nevers, they lacked the red colour of Rouen, and substituted for it, as at Nevers, a fairly poor ochre. As a set-off they made more comprehensive use of the manganese-purple. A lemon-yellow is also characteristic of them; it is like that of Sinceny, though not so thick and more transparent. The drawing, in black, is at times pretty bad. A single factory, however, known especially for its stoves, rises above the average level we have indicated. It is that of *Ollivier*, in the rue de la Roquette. The most celebrated of his stoves, a copy of the Bastille 3 feet high, given by him in 1790 to the National Convention and now to be found at Sèvres, is, with its dreary grey colour and poor glaze, no better than a historical curiosity. But several other stoves by Ollivier in the same museum are very fine, as, for instance, an imposing one for Versailles in the form of an obelisk, and especially a small cylindrical stove for a bedroom, which has gold-bordered medallions with muffle-fired flower-paintings reserved on its blue ground. A pretty drug-vase at Sèvres, marked *Ollivier à paris* and painted with flowers in the Louis XV. style, also proves that this factory was one of the many that, towards the end of the century, renounced the high temperature palette and devoted themselves to the style of Strasburg. As regards its further destiny, nothing seems to be known beyond the fact that this factory also may be assumed to have been constrained at last by circumstances to resort to the fabrication of the English *faïence fine*. This, in any case, is the meaning of a piece at Sèvres, a boat-shaped sugar-basin bearing the name of Ollivier. Presumably, however, the factory was unable to hold out against the competition it met with on every side. It was not enough that the English earthenware flooded the whole of France; a vast number of the French factories sought to exorcise the foreign invasion with home-made productions of the same kind. A factory in Paris, called from its situation the *Pont-aux-Choux* factory, openly described itself in 1772 as the

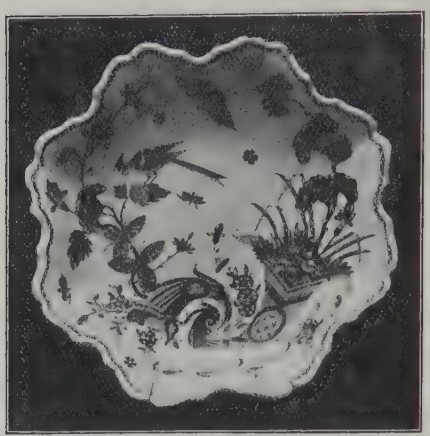


FIG. 342.—*Spurious à la corne* dish. (Rouen.)

" Manufacture royale des terres de France *à l'imitation de celles d'Angleterre*." The tureens, jugs, dishes, etc., ascribed in the Sèvres Museum to this factory (they bear no mark) are, as a matter of fact, not like the English cream-coloured ware, being moulded from corresponding French articles in *silver*. Theoretically, of course, this was to be reprobated. None the less several of the productions of the Pont-aux-Choux factory, among them the splendid rococo tureen illustrated in Fig. 346, belong, as regards both shape and execution, to the most elegant of French earthenwares. But we were dealing with the imitators of Rouen, and there are still several to be mentioned among the factories representing them. One of these was the factory of *Digne* in Paris, situated, like that of Ollivier, in the rue de la Roquette. From this factory came certain jars with lids at Sèvres and in the Musée de Cluny (Fig. 347), which the daughter of the Duke of Orleans had made for a monastic pharmacy, and which therefore bear the arms of the House of Orleans, as well as *lambrequins* and other designs in the Rouen style. The same style was adopted, lastly, at the factory of Meillonas (Ain), from which there is a *plateau* in the Musée de Cluny ; it has blue outlines and polychrome painting, in which, however, the colours have run excessively, proving a highly uncertain technique. In the Sèvres Museum there is a plate from this place with decoration in pale Strasburg colouring.

Fig. 343.—*Spurious* blue-and-white Rouen dish.

The third of the great French centres setting the tone for the others, in which faïence with *grand feu* painting was made, was a little mountain town, Moustiers (now Moustiers-Sainte Marie), in the department of Basses Alpes. Here we find mention for the first time in 1679—as *faïencier* and *faisseur de fayance* respectively, —of Joseph and Pierre Clérissy, sons of *Antoine Clérissy*, who was only a *potier de terre*. While *Joseph* moved to Marseilles and there became director of the *Saint-Jean-du-Désert* factory, *Pierre I. Clérissy* (as he is called to distinguish him from the second of the same name) founded a factory at Moustiers. According to a tradition, the secrets of the art of faïence were communicated to him by an Italian monk, and it seems that by calling in artistic assistants, chief among them *Gaspard* and *Jean-Baptiste Viry*, he brought his manufacture to a high level of perfection. When his son, *Antoine II. Clérissy* (so called to distinguish him from his grandfather), had grown up, he went into service with his father,

and on the death of the latter in 1728 himself carried on the factory. Tempted by the success of the Clérissys, several other faïence-makers had already by that time established themselves at Moustiers, among them yet another Clérissy, whose baptismal name was Honoré. None the less Antoine II. did such good business that by 1736 he was able to retire and give place to his son, *Pierre II.*, who, true to the family traditions, had followed in the steps of his father and had been his partner during the four previous years. Under Pierre II. Clérissy the old factory prospered as never before; but when its owner had been ennobled as a landed proprietor on the grand scale, he only continued for a few years longer to conduct the business. In 1783 he sold it to *Joseph Fouque*, who had previously been in partnership with a certain Jean François Pelloquin. With Pierre II. the last Clérissy passed out of the story of Moustiers.

Fig. 344.—Plate with *chinoiseries* painted in colours. Sinceny, about 1750. Musée Céramique, Sèvres.

Meanwhile a man named Joseph Olerys had entered upon the scene. He had probably been taught at the Clérissy factory, but afterwards he went to Marseilles to establish a factory there (its productions are unknown); thence he was summoned with other French potters to *Alcora*, in the province of Valencia, where in 1727 (or according to some authorities in 1732) the Count of Aranda had established a factory which he wished to help on with the aid of these Frenchmen. When he came back from Spain, Joseph Olerys settled in 1738 at Moustiers, in company with his brother-in-law *Jean-Baptiste Laugier*. When he died in 1749, his son Joseph II. entered into the business at the side of Laugier. In 1771 Joseph sold his share in the factory to a brother-in-law, but the factory seems to have existed and to have continued its activity under the old name of the firm at least until 1790, for even on mediocre wares of the decadence we find the O(lerys) crossed by an L(augier), which is practically the only certain mark of Moustiers. Most frequently it is painted in yellow or orange, sometimes in black or blue; it is often accompanied by a painter's mark.

There were only these two great factories at Moustiers, those of the Clérissys and of the Olerys. But alongside them there were lesser factories that imitated one or other or both of the big ones.

Only a single one of them, that of *Ferrat*, towards the end of the century, ventured upon extraneous modes of decoration, adopting the muffle painting of Strasburg. At Moustiers, as at Delft and elsewhere, this was contributory to the downfall of true faïence painting. At Moustiers, as at Nevers and in many other of the French centres, it was first and foremost English competition that gave the old manufacture its death blow. In the nineteenth century many attempts were made to revive the lost industry, as, for instance, by successors of Joseph Fouque and by another family, that of *Féraud*. The style of Olerys was imitated, now and then with success, by *Pierre-Toussaint Féraud*. It was not until 1874 that he damped down the last kiln at Moustiers.

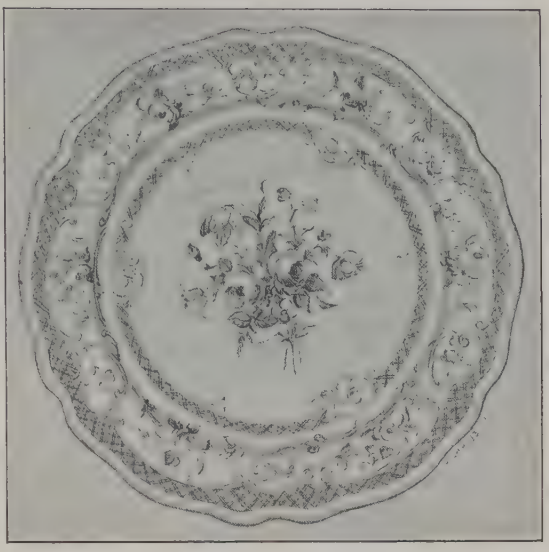


FIG. 345.—Plate painted in muffle colours. Sinceny, about 1775. Musée de Cluny, Paris.

The peculiarities by which Moustiers faïence is marked are (in contrast with Rouen) its unusual lightness, its clear resonance when struck, its clean and soft milk-white or slightly pinkish glaze. The wares are divided by their decoration into three categories, and as these follow one another more or less chronologically, three corresponding periods are spoken of. In the first period the painting was in blue; in the second it was polychrome (the *style Olerys*); in the third, the period of decline, mediocre painting was done of both kinds.

The first period, extending from the introduction at Moustiers of the manufacture of faïence till the settlement there of Olerys after his return from Spain, is that of the Clérissys and blue-and-white. The blue of Moustiers is less deep, lighter and more lively, but also of less striking decorative effect that that of Rouen. A similar colour is found only at the factory of Saint-Jean-du-Désert, the suburb of Marseilles, of which Clérissy was director; but at this factory the blue was generally outlined with manganese, whilst at Moustiers, with few exceptions, the outline was in blue. The greatest achievements of the first period are a series of large round dishes of which not a few are painted with hunting-scenes after engravings by Antonio Tempesta (Fig. 348), others with biblical subjects after Matthieu Mérian. As certain of the

" hunting dishes " are signed *Gaspard Viry*, it is not unlikely that it was he who created the type. On some of these dishes the middle and rim are painted continuously in the Italian manner; on others —and they are the majority—the rim is separately painted with griffins and other fanciful creatures, or masks and other such motives, or only with *lambrequins* and lace-work. Superb examples of both types are to be found, among other places, in the Victoria and Albert Museum, in the Musée de Cluny (not in the catalogue) and particularly at Sèvres.

Fig. 346.—White tureen, moulded from a silver original. Pont-aux-Choux factory, Paris, about 1750. Musée Céramique, Sèvres.

Approximately contemporary with, or at most a few years later than, these pieces are those generally classed as being in the style of Bérain (Figs. 349, 350), although Sebastien le Clerc, Bernard Toro and others served as prototypes for them. This style can be traced back by way of Ducerceau to Raphael, or rather to ancient Roman wall-paintings, as in its various stages it reflects the conceptions of the latter prevailing in the Renaissance and Baroque periods; it shows a multitude of varying architectural and ornamental motives, such as baldacchinos, awnings, pedestals, terminal figures, balusters, consoles, festoons, garlands, draperies, trophies and so forth, with delicate lines woven together into an airy, graceful and fantastic web which forms a framework for vases of flowers, flaming urns and fountains or living creatures, such as genii, satyrs, nymphs or other beings from the lighter side of mythology. But in the great group of Moustiers ware we are discussing, Venus, Apollo, Diana, the Judgment of Paris and other subjects sometimes form a more definite focus for the purely ornamental fancies; figures in contemporary dress may even be met with among them. The pieces decorated in this manner, in the first period painted in blue monochrome and, with a true feeling for the effect of the decoration as regards space, generally made of oblong shape, are well represented in most great collections. They are the productions that first come into one's mind when the name of Moustiers is mentioned.

It has been supposed that the beginnings of polychrome painting in Moustiers ware are to be found in certain statuettes of saints, decorated in few colours, grouped round a St. Roch and a holy-water stoup at Sèvres, inscribed respectively: *donné par moy Joseph*

Fauchier l'an 1725 and *Monsieur Joseph Fauchier*. But now that Abbé Requin, in his book on Moustiers published in 1903, has cited a centrepiece, in the museum at Limoges, bearing the same name with the addition *à Marseille à la Bourgade*, the theory of a Moustiers origin for these pieces can no longer be upheld. In all probability polychrome work first began at Moustiers after the return of Olerys from Alcora, that is, about 1738; this does not, however, mean that blue monochrome in the Bérain style therefore went out of vogue. The period of the blue-and-white "hunt" dishes, on the other hand, had certainly come to an end at that time.

FIG. 347.—Pharmacy jar in the Rouen style. Factory of Digne, Paris, about 1750. Musée de Cluny, Paris.

The colours introduced by Olerys were from the first four only: a brown, a yellow, a green and a purple. It is reasonable to assume that he began to use them in the style then current, that of Bérain. It is, however, by no means possible to refer to Moustiers all the pieces painted in this style and with the colours in question; for, as a result of cross influences, work soon began to be done at ALCORA in the style of Moustiers, as it was at Moustiers with the colours of Alcora. The two places adopted in common a new mode of decoration when the so-called *décor à guirlandes* (Figs. 351, 352) came into fashion. The leading motive in this form of decoration, which stands out most conspicuously on dishes and plates, is an identical garland of flowers hanging towards the centre, which either alternates with medallions containing miniature subjects or repeats without a break immediately within the circumference of the piece, while the middle is encircled with similar or different garlands and painted with some sort of mythological subject, Orpheus playing to the beasts, Python, Perseus rescuing Andromeda, Narcissus, Apollo. The colours used for this mode of decoration are quite few in number; blue, yellow, brown, black, green and purple in various tones. Unmarked pieces on which these colours are specially warm and brilliant are generally ascribed to Alcora. As a rule, however, it will be fairest to refrain from any attempt to distinguish between Alcora and Moustiers where unmarked pieces in this style are concerned.

We are in a better position in the rarer instances in which the garlands of flowers are replaced by rococo designs, whilst the middle is unaltered and the selection of colours continues the same. In such cases there can seldom be any doubt, since the French Rococo,

in spite of all its perversity and humours, is conceived in quite a different temper from the Spanish.

Another style of decoration, which seems to be peculiar to Moustiers alone, occurs sometimes in combination with garlands and rococo designs (and must thus be contemporary with the latter), but more often alone. It is the so-called *décor à la fleur de pomme de terre*, consisting on dishes and plates (Fig. 353) of bouquets—generally eight—separated from one another by a flower, while a flower or a bouquet similar to that on the rim is introduced in the centre. As the potato plant was as yet unknown in France in the middle of the eighteenth century, it is impossible that its flower could have been the original of the pattern called after it. It is rather a case of a conventional and simplified floral ornament, for which there need have been no prototype in Nature that could be precisely identified.

Fig. 348.—"Hunting dish," blue-and-white (after Tempesta). Moustiers, beginning of 18th century. Victoria and Albert Museum.

Fig. 349.—Blue-and-white dish in the Bérain style. Moustiers, about 1720. Brünn Museum.

There is yet another mode of decoration that was developed at Moustiers—this time, perhaps, again after a model supplied by Alcora; it was effected by strewing the surface with small grotesque fanciful figures remotely reminiscent of Callot, for which reason the type generally goes under the name of *genre Callot* (Fig. 354). These figures are usually mingled with scattered flowers, fragments of landscape, insects and other motives, all more or less in the Chinese style and painted in green, yellow, orange, blue, manganese, and black, sometimes with all these colours in combination, more often in one of the first three in monochrome.

It seems as if this form of decoration was the last of the polychrome styles that could be said to belong to Moustiers, if it were not that to a large extent they were shared by Alcora also. With the incipient decadence Moustiers quickly gave up every kind of independence in its style. Everything soon came to be imitated there, including Meissen porcelain and Strasburg faïence. Designs were borrowed even from small factories; from Montpellier, for example, a yellow ground with flowers which, at all events in the south of France, are considered to be an invention of Montpellier, and not of Moustiers (or Marseilles). But, on the other hand, Moustiers certainly gave much in return for what it took. From all regions of France, and from Holland and Germany as well, men went to the little town remote among the mountains, there to learn the craft of which it was held to be a school. Naturally it came to pass also that the workmen of the town itself wandered abroad in the hope of finding better engagements elsewhere. Lastly, with admiration for its wares and the consciousness of their popularity, there followed a temptation in many places to imitate them. We give below in alphabetical order a list of such places, for which reference may be made to the ceramic map of France (Fig. 355):

Fig. 350.—Blue-and-white dish in the Bérain style. Moustiers, about 1720. Musée Céramique, Sèvres.

Fig. 351.—Dish with *décor à guirlandes*, chiefly in blue and yellow. Moustiers, about 1740–1750. Musée Céramique, Sèvres.

Angoulême (Charente, from about 1750 onwards; a beautiful glaze, but lifeless colours. Also imitated Rouen and Nevers).

Ardus (Tarn-et-Garonne, established in 1737; red body, glaze strongly crackled and less white than that of Moustiers, blue less pure. Also imitated Rouen and Nevers; see Fig. 356).

Aubagne (Bouches-du-Rhône, near Marseilles; in 1782 it had two faïence factories which were commended for their productions. As practically none of these is known, it may be assumed that they pass for wares from Marseilles or Moustiers).

Fig. 352.—Dish with *décor à guirlandes* in four colours. Moustiers, about 1740–1750. Calvet Collection, Paris.

Auvillar (Tarn-et-Garonne; had several factories in the eighteenth century, and imitated Varages and Rouen as well as Moustiers. Marked pieces unknown).

Avignon (Vaucluse; one Carbonel had a factory here in the first half of the eighteenth century; its productions also are presumed to lurk among much that goes under the name of Moustiers).

Castilhon (Gard; only a single marked piece is known; it is decorated with garlands, bouquets and grotesque figures in yellow monochrome).

Clermont Ferrand (Puy-de-Dôme; the history of the factory is as good as unknown, but marked pieces exist with the dates 1734, 1736, 1738, of which two are at Sèvres—Fig. 357. Analogous pieces in the Musée de Cluny. The blue pigment of the factory has more the tone of indigo than that of Moustiers).

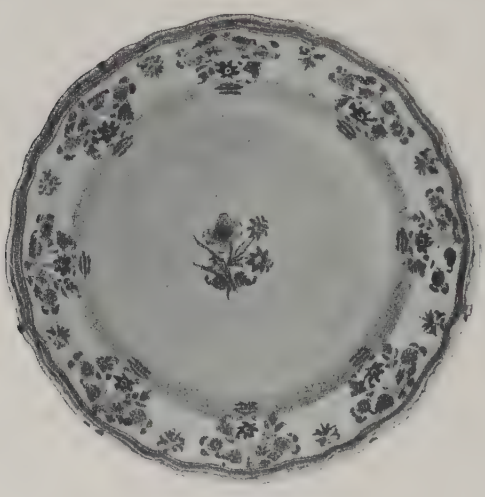


Fig. 353.—Plate, painted with "potato-flower" design. Moustiers, about 1750.

Goult (Vaucluse; founded about 1740 by de Doni. Yellow monochrome. A plate at Sèvres).

La Forest (Savoy; set up about 1730 by Noël Bouchard; also imitated Nevers).

Limoges (Haute Vienne; established in 1736, changed in 1773 into a porcelain factory, and some years later to an annexe of the Sèvres factory. Its faïence is mediocre. In the Sèvres Museum a plate with a stag-hunt, painted in manganese-purple and light blue with touches of green).

Lyons (here Joseph Combe of Moustiers and Jacques-Marie

Ravier set up a factory in 1733 which imitated especially the ornamental borders of Moustiers on a slightly bluish enamel).

Montauban (Tarn-et-Garonne; Armand Lapierre, 1770. Executed among other things services with coats-of-arms in polychrome and border decorations in blue and yellow in the Moustiers style).

Saint-Jean-du-Désert (suburb of Marseilles; see above, p. 293; more on the subject on a later page).

Samadet (Landes; from 1732 onwards; miscellaneous and coloured wares. Worked in the Chinese style of Moustiers and in the *genre Callot* among others. Also imitated Marseilles and Sinceny).

Varages (Var; six factories between 1740 and 1800, that all made more or less clumsy imitations of Moustiers).

FIG. 354.—Dish painted with "Callot" design (yellow, green and purple). Moustiers, about 1750–1770. Musée Céramique, Sèvres.

While all these French factories supplied wares which in the main were greatly inferior artistically to their prototypes, it is far from the case with the Spanish factory of ALCORA, which shared with Moustiers the modes of decoration described above, and may therefore find a place here in a kind of parenthesis. It has, on the contrary, been regarded as probable in cases of doubt that the finest and most beautiful pieces must have come from the factory of Count Aranda, which produced porcelain by the side of earthenware, and as regards the latter made it a point of honour to put on the market only the most elegant and delicate of wares. Every artist connected with the factory was under an obligation to have a certain number of pupils, for whom a school of design was always open. After Olerys had returned to France, Count Aranda employed only Spanish artists. But the French taste long continued to find a home in the foreign factory, even though its inventories of wares show that Chinese and Dutch prototypes were also employed. It seems, in fact, to have been more versatile than is generally believed. To judge from a large dish (Fig. 358), which fell to the Hamburg Museum at the Lanna sale in 1900 for the high price of 4,100 marks, Alcora appears to have practised successfully a full-bodied, half naturalistic form of flower-painting. Among other pieces that are out of the ordinary we may mention certain ones decorated with figures and signed with names such as *Soliva*, (Vincente) *Fer*(rer) and others. The first name occurs on a bowl in the Sèvres Museum, painted predominantly in yellow, greyish-blue and green

with a scene from the story of Darius. Both names are to be found on a covered bowl in the same museum charmingly painted in polychrome with figures of women in medallions; an unmarked octagonal panel, also at Sèvres, decorated in blue monochrome with a scene from *Don Quixote*, may be cited as an example of the rare

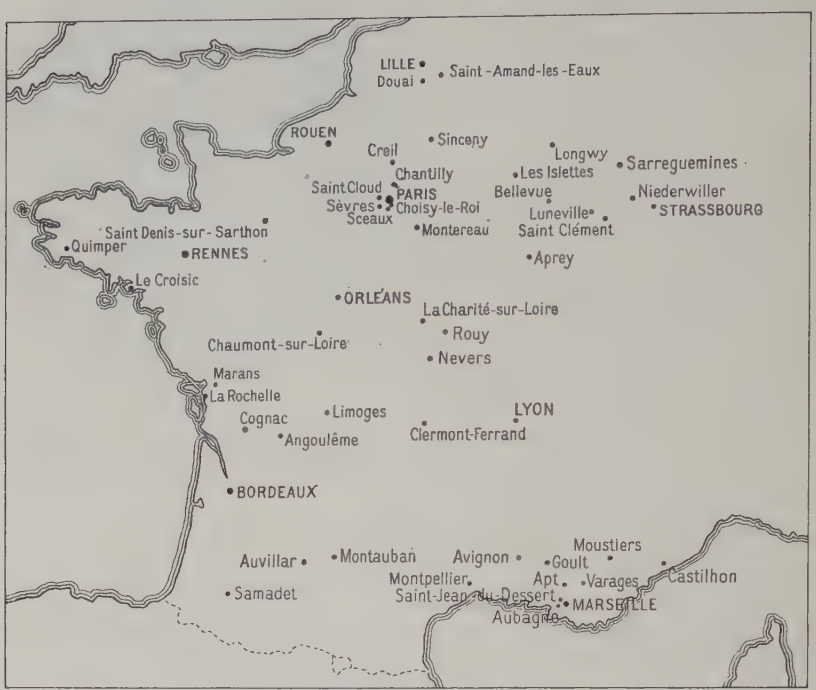


Fig. 355.—Ceramic map of France.

thoroughness and skill with which figure-painting was mastered at Alcora. But apart from these more outstanding pieces, Alcora holds a prominent place in the history of pottery as the only equal to Moustiers in the typical decorations common to the two places.

Next among French cities after the three great centres of production of faïence with high temperature (*grand feu*) colours, Nevers, Rouen and Moustiers, Strasburg has won the most enduring name in ceramic history. The great merits of the famous Hannongs in creating—with no previous foundations to build on—an uncommonly prolific manufacture of faïence with a new and beautiful outward appearance cannot, of course, be lessened by the fact that the name of Strasburg must of necessity often be mentioned in connection with the decline of other factories, in many instances undoubtedly hastened by attempts, doomed both practically and artistically to failure, to follow in the footsteps of the Strasburg factory. The course of events was as follows: In 1720 a porcelain factory was established at Strasburg by *J. H. Wachenfeld*, lately

arrived from Ansbach, in partnership from 1721 onwards with *Charles François Hannong*, a manufacturer of clay-pipes and stoves who had immigrated thither earlier from Maestricht. A year later this association was abandoned, but Hanong continued to carry on the business with success. In 1724 he founded a new factory at Hagenau, and in 1732 he retired from both undertakings in favour of his sons, *Paul Antoine* and *Balthazar Hannong*.

Fig. 356.—Blue-and-white dish in the style of Moustiers. Ardus, 1739. C. de Fondouce Collection, Moustiers.

From a price list dated 1729 it appears that even at that time the faïence production of the Hannongs was already comprehensive and many-sided, consisting as it did of large table services, coffee- and tea-services, knife-handles, dishes "with finely painted work," drug-vases, doll's-house sets and even chimney-piece sets of nine items. The aspect of these productions of Strasburg of the first period was long an enigma, until Brinckmann expressed the surmise that they were to be found in a group of blue-and-white wares in the style of Rouen (Fig. 359), labelled in various museums and collections as Rouen, in some cases also as Ansbach, Höchst or Hanau. Researches on the spot have since confirmed the correctness of this surmise, and have also established the fact that certain polychrome pieces partly in the same style, partly with "Indian" flowers in the Meissen manner (Fig. 360), represent two transition stages from the first to the second period, that in which *Paul Hannong* developed the independent style of Strasburg and in which his factory took the lead of the whole of French faïence.

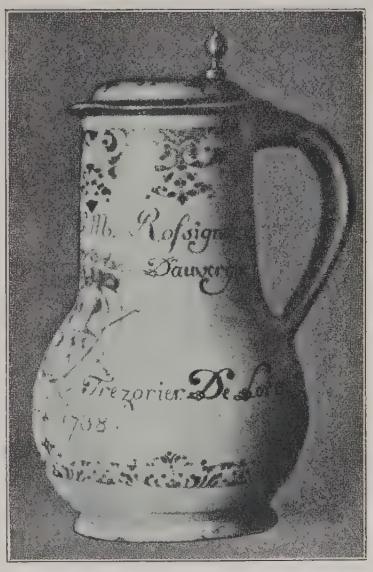


Fig. 357.—Blue-and-white jug. Clermont-Ferrand, 1738. Musée Céramique, Sèvres.

At first Paul Hannong worked together with his brother, Balthazar; but in 1737 they parted, Balthazar taking over the

business at Hagenau.* Only two years afterwards the Hagenau factory also passed into the possession of Paul, and the most prosperous and productive period of his factory may be assumed to have been approximately between 1740 and 1750. That it did not last longer is due to the circumstance that Paul Hannong, with the help of Löwenfinck, a potter who had fled from Höchst, began, to his own great detriment, to manufacture "true" porcelain. This awakened jealousy at the royal factory of Vincennes (the later Sèvres factory), where the so-called "soft" porcelain was still in favour; at the instance of its authorities the term "foreign" was made to apply, in matters of trade and tariff, to Alsace, which consequently fell under the relevant rates of duty. In vain did Paul Hannong offer to sell the secret of German porcelain in Paris; the price was there found too high, and at last there was nothing for him to do but to leave Strasburg. He went to *Frankenthal*, and there he founded the porcelain factory, later so celebrated, in which faïence was also manufactured;† he did not, however, for long have occasion to work there himself, as he died in 1760. Whilst after his death the porcelain factory at Frankenthal was bought by the Elector Carl Theodor, the manufacture of faïence was continued at Strasburg by his sons, first by Pierre Antoine and *Joseph Adam Hannong* together, later by the latter alone. Joseph Adam Hannong had the lack of foresight to resume the manufacture of porcelain at Strasburg, relying on the more lenient attitude assumed by Sèvres with regard to its monopoly. But working for half a score of years under comparatively quiet and peaceful conditions, he was hit in 1774 by a drastic tariff law, based on the old theory of Alsace as a "foreign country," which meant the ruin of his factory. For years he strove for his presumed rights, but at the same time fell into debt,

FIG. 358.—Polychrome dish. Alcora, about 1730. Hamburg Museum.

* Early wares from *Hagenau* have not hitherto been identified. Probably they may be sought to a large extent among pieces with the marks of C. F. Hannong and Paul Hannong. The factory was transferred in 1779 to Anstett, Barth and Volet, who made stoves and common domestic pottery in *terre de pipe*.

† The Frankenthal faïence of Paul Hannong, with his monogram PH above an F, can be distinguished from his Strasburg faïence by being slightly less white in the glaze.

for which at last he was deprived of his freedom. He fled to Munich, where he is assumed to have died about 1800 in the greatest misery and want.

As contrasted with the confused chapters in the history of faïence relating to so many other even lesser places, the history of the Strasburg wares is about as simple as one could imagine. It begins and ends with the Hannongs; no other name is connected with it. And the simple history of these wares is matched by their comparatively simple outward aspect, due to the circumstance that when once the Hannongs had found their style they kept to it very nearly to the last.

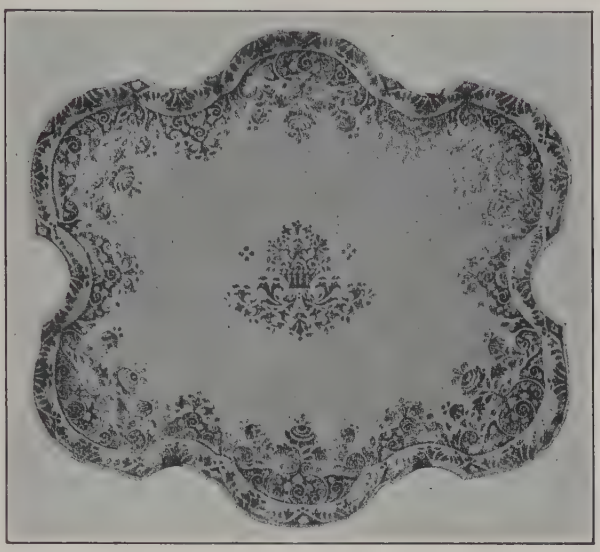


FIG. 359.—Blue-and-white tray in the style of Rouen, with the mark of P. Hannong. Strasburg, about 1730. Strasburg Museum.

Their style, derived from their efforts to imitate porcelain, depended upon their technique, namely, painting in easily fusible muffle-pigments on an already fused tin glaze. As regards this latter, it was at the Hannong factory clean to an unusual degree, neither greenish, like that of Rouen, nor bluish, like that of Nevers, nor yellowish, like that of Moustiers, but absolutely white—fresh white, without being brilliant. The colours used in the painting were even more remarkable than the glaze, especially a carmine-red which has not been attained with such a degree of success in any other factory before or after. This colour was used at Strasburg in painting all the flowers in which it occurs in nature—roses, peonies, double poppies, pinks and tulips; these are gathered into large bouquets, coquettishly laid more or less askew on dishes or plates, while smaller bouquets or blossoming sprays maintained the requisite balance on the opposite side, and scattered flowers filled what might still remain of excessive vacancy or served for the concealment of possible flaws in the firing. The principal colour of Strasburg after this red was a no less splendid copper green, used, of course, for painting the leaves in the bouquets. A pleasing violet and a light yellow (for buttercups, etc.) were also at the disposal of the painters, as well as a blue (for forget-

me-nots, hyacinths, etc.). But these last-named colours and flowers occur only, as it were, on the second plane. The crimson and green are always dominant except in the case of pieces which do not fall within the customary scheme. Thus we must remember that Paul Hannong was certainly the first in France to use gold on faïence. It seems, at any rate, that during a visit of Louis XV. to Strasburg in 1744 he got permission to show to the king samples of gilded faïence, which presumably means white faïence with no decoration but gold, a type of which there are examples at Sèvres, among other places. A small group apart, among the wares of Strasburg, is also formed by the few decorated with Chinese figures instead of flowers, also

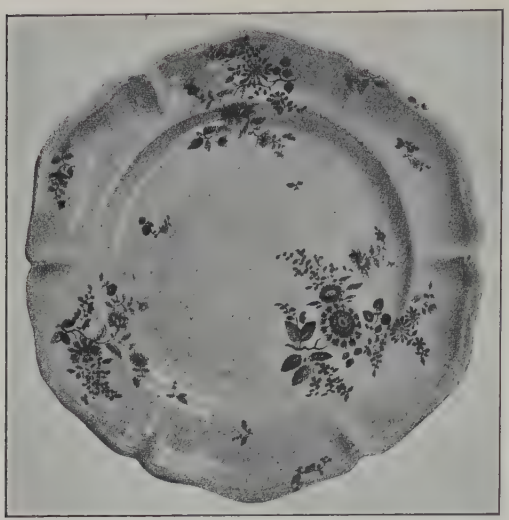


Fig. 360.—Plate with polychrome "Indian" flowers. Strasburg, about 1730. Strasburg Museum.

Fig. 361.—Dish in crimson monochrome. Strasburg, J. A. Hannong, about 1760. Kunstindustrimuseum, Copenhagen.

Fig. 362.—Dish painted in muffle-colours. Strasburg, J. A. Hannong, about 1760–1770. Henrik Sørensen Collection, Christiania.

by those painted with flowers, but in crimson monochrome (such as a dish in the Kunstindustrimuseum at Copenhagen, Fig.

361). Another group consists of the pieces which prove that the blue-and-white designs of Rouen were continued beyond the limits of the first period, being marked with the signature of Joseph Hannong. But all such pieces are exceptions. The Strasburg style, as generally understood, means flowers painted in colours with predominant use of crimson and green.

Fig. 363.—Tureen painted in muffle colours. Strasburg, J. A. Hannong, about 1760–1770. Kunstindustrimuseum, Copenhagen.

In the Strasburg painting of the first rank (Fig. 362) there are no outlines. The flowers are painted with a certain restricted naturalism in such a way that the stroke of paint itself following the shape forms their outline. As regards the crimson flowers especially, they are painted on the side in shadow in a full deep pigment, that may in places be so thick that it lies like an enamel on the tin glaze; on the light side, on the other hand, they are shaded with strokes of more or less diluted tones of the pigment, giving place in the high lights to the white glaze. Green is not used on the same lines, but is always painted in full colour, on which the shadows are afterwards rendered by strokes of black. Some of the intermediate colours are obtained, not by blending the colours on the palette, but by strokes of one colour over a groundwork of another. This is the case, for example, with a purple iris, often occurring, in which the shading is carried out in purple on a light blue foundation.

Fig. 364.—Tureen painted in muffle colours, with crimson shell borders. Strasburg, J. A. Hannong, about 1760–1770. Hamburg Museum.

The cheaper wares of Strasburg (Fig. 363) are executed in an entirely different manner. In these the outlines are drawn with thin thread-like lines of black (almost as if with a pen), and afterwards filled in in a more or less summary fashion with colours. It is easy to see that this mode of procedure was more in the nature of journeyman's work, and was far from requiring the same degree of real artistic ability as the first type.

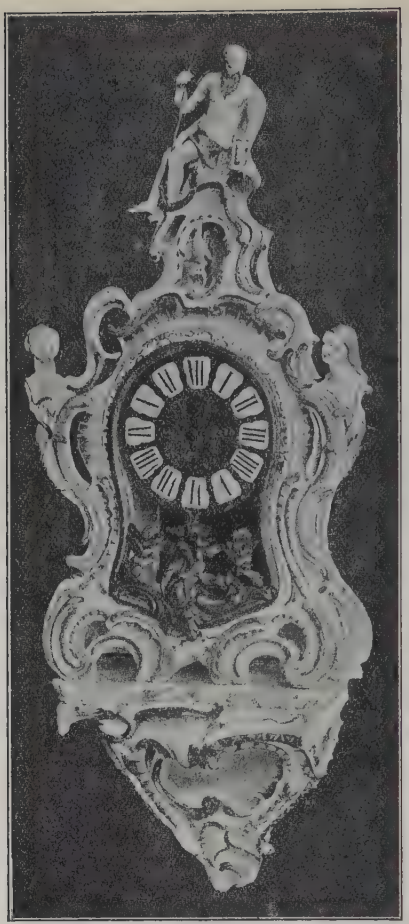


Fig. 365.—Bracket clock painted in muffle colours. Strasburg, about 1760. Victoria and Albert Museum.

Large decorated table-services of one kind or another were the speciality of Strasburg. The wares most frequently found from the Hannong factory are therefore plates (mostly with lobed or wavy edge), dishes (mostly oblong) and tureens (likewise oblong), all painted with large bouquets, sprays of flowers and scattered flowers. The wares of the Hannongs—with the exception of the first type—are almost always marked, those of Paul with PH, those of Joseph with JH, in monogram. Whereas the mark of Paul is never * accompanied by other marks, that of Joseph generally occurs in combination with a numeral in blue (from 1 to over 1000), below which is generally found also a further numeral in black (or blue). As regards the first of these numbers, it may be regarded as certain that it refers to the model-list of the factory (it is to be noted that the numbers extend to above 1000); the second number, on the other hand, does not seem to refer, as Garnier states, to the year in which the piece in question was executed. It is difficult, for instance, to imagine that the magnificent plates and dishes (some of them round) of a service in the museum at Hamburg, bearing the numeral 90 below the model-number, could have been made as late as 1790. Many superstitions, indeed, have grown up around the Strasburg numerals. One might hear dealers in Paris aver that the low numbers indicated an early origin and exceptionally fine quality. According to one tradition, pieces with the number 39 should be specially desirable. It occurs in reality on plates of very diverse quality, and even differing in decoration. But as forgers have naturally given ear to this tradition, the market is swamped with spurious dishes, plates and tureens with the same numeral 39 below the signature of Joseph Hannong. Many Strasburg forgeries are deceptive and dangerous; others are

* Compare, however, note on p. 304.

absolutely harmless. Some of them are made at Strasburg itself; others by Samson in Paris. We have already given various hints with regard to the technique of the genuine pieces; variations from the principles laid down will suggest caution. We may add that genuine Strasburg faïence, so far as our experience goes, is of a grey body, while Samson's imitations are always of too light a body. The real touchstone, however, is and remains the crimson colour. Even in the eighteenth century this reduced factories to despair, nor has any factory in modern times succeeded in producing it in all the fullness and brilliance with which it shines on the wares of the Hannongs.

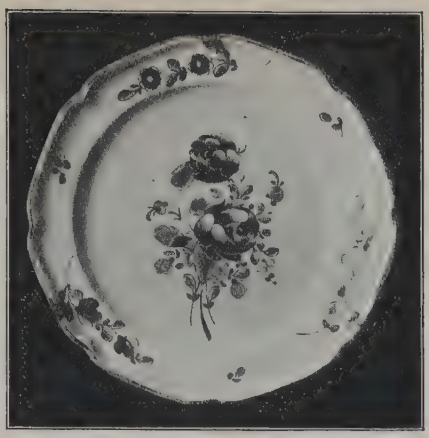


FIG. 366.—*Spurious* Strasburg plate.

Their qualities as painting, however, are by no means the only point about these wares; for they include other things besides the table-services here discussed by preference. They include more unique pieces of markedly plastic character. It must be remembered that the same table sets, of which single pieces have nowadays become treasures, were only the daily bread of the Strasburg factory. The factory undoubtedly saw its pride in the show pieces in which as much importance was given to the plastic as to the painting qualities. Such pieces are to be found in centrepieces, clock-cases, jardinières, pastille-burners, consoles, frames, and so forth, on the rococo forms of which the factory did indeed set its stamp by lavishing upon them its rich colours, but which at the same time have far more independent plastic value than, for instance, the Rouen productions of a similar kind. As examples

FIG. 367.—Coffee-pot painted to imitate the grain of wood, with an engraving in pink monochrome painted by Kirian. Niderviller, 1764. Musée de Cluny, Paris.

of specially outstanding works of the kind, we may name at Sèvres: a sauce-tureen in the form of a boat steered by a boy, and a splendid rococo tureen with blue shell edge and handles in the shape of eagles' heads (also the same model in plain white); in the Hamburg (Fig. 364) and Victoria and Albert Museums similar tureens with shell edge in crimson; in the Musée de Cluny a bracket clock of 1762 with a figure of a child bearing the arms of France on the top, predominantly blue, violet, crimson and green in its colouring; in the Victoria and Albert Museum a fountain in the form of Amphitrite in a car drawn by a dolphin, and a bracket clock similar to that of the Musée de Cluny with a figure of Time on the top (Fig. 365). Lastly, the Strasburg factory made independent plastic figures, statuettes like those in Meissen porcelain, but more powerful, more vigorous and broader in treatment. They occur, however, only with the mark of Paul Hannong, not with that of Joseph. An outstanding plastic work of Paul Hannong is a wood-pigeon in the Hamburg Museum.

Fig. 368.—Tureen painted in muffle colours. Niderviller, about 1760. Musée de Cluny, Paris.

The modern imitations of Strasburg ware are so manifold that it is impossible to give an account of them here. As a rule, it is the crimson colour which evades the forgers, sometimes the whole style, as, for instance, in the dish we illustrate (Fig. 366), in which also the spuriousness betrays itself by a thick glaze not properly broken through by the artificial crackle. It may, by the way, be explained that the glaze of Strasburg is uncommonly little liable to craze. No faïence has been imitated by contemporaries to a greater extent than that of Strasburg—not even Delft or Rouen. This phenomenon can be explained in various ways. It is chiefly due, however, to fashion, the taste satisfied by the Strasburg wares with their fresh, life-like flowers, and in consonance with that enthusiasm for nature which spread everywhere after the middle of the eighteenth century as a reaction against the predilection of the Rococo period for the indoor life of the *salon*.

Naturally the example of Strasburg infected most rapidly and first of all the neighbours of the factory, near and distant, in Alsace and Lorraine, most markedly, if not soonest, Niderviller, in the neighbourhood of Sarrebourg. Here in 1754 Baron *Jean-Louis*

de Beyerlé, director of the mint at Strasburg, founded a factory to which he enticed workmen from the pottery of the Hannongs ; the character of its productions was determined no less by the fact that he introduced painters from Meissen. He seems to have been an art-loving man rather than a man of business, and as his wife was talented and herself took part in the artistic work of the factory, it produced for some years faïence which almost equals the contemporary porcelain of Meissen in delicacy and fineness of execution. In 1774 the factory passed into the hands of the Comte *de Custine*, who handed over its direction to an able administrator, *François Lanfrey*. To his lot it fell to outride the storms of the period, the French Revolution and the invasion of English earthenware. To defend the factory from competition by the latter, he devoted himself to imitating it ; he also took up the struggle against German porcelain by successful experiments in the production of porcelain. But he did not understand how to keep up the artistic traditions of the past. After the execution of the Comte de Custine in 1793, when Lanfrey became proprietor of the factory, it lost its artistic character.

Fig. 369.—Group of children, painted in muffle colours. Niderviller, about 1780. Strasburg Museum.

Niderviller faïence of the first period—for the most part large table services of which now, as a rule, only isolated pieces survive—is like that of Strasburg, but has a more faultlessly clean and sometimes slightly yellowish glaze and an extraordinarily elegant and delicate flower-painting, in which, however, the colours are somewhat less fresh than in that of Strasburg. This is especially the case with the crimson, which has always as much purple as red in its tone. In the time of Beyerlé the factory was already producing a remarkable speciality in the form of wares veined in brown, grey and yellow to imitate wood, with a white sheet of paper in reserve upon it ; on this sheet, which has the appearance of being fastened to the wood with a pin or a wafer, is painted a landscape, most often in crimson monochrome. Numerous examples of this droll style are to be found in the French collections, among them a coffee-pot in the Musée de Cluny, here

reproduced (Fig. 367), the landscape on which is signed *Kirian pinxit—1764*.[68] Perhaps we have in this artist the inventor of the type. In any case, there is in the Sèvres Museum another piece by him with the date 1767. The factory seems also to have painted large landscapes in natural colours on faïence panels which were mounted in ormolu frames with a view to counteract their fragility. The most monumental objects turned out by the factory appear to have been two large baroque (and not otherwise beautiful) vases given by King Stanislaus of Poland to the hospital of Saint-Jean-de-Dieu at Nancy, now in the museum of that city. From the same hospital came a large series of drug-vases and jugs, variously decorated, with the crowned monogram of King Stanislaus, partly in the museum at Nancy and partly in that of Sèvres. At Sèvres also may be seen pieces of a beautiful and peculiar set carried out for the Comte de Custine, and bearing his motto: *Fais ce que tu dois—arrive ce qui pourra.* Another masterpiece is to be seen in the Kunstgewerbemuseum at Cologne—a magnificent centrepiece, consisting of a bowl borne by four dolphins, with candle-sockets rising from their tails, resting on a large oval tray with garlands of flowers applied in full relief and coloured. But the most typical productions of Niderviller are the services in the Strasburg style, painted only with flowers, especially the large and small tureens of rococo shape belonging to them (Fig. 368), with plastically decorated feet and handles (the handles of the stands for the tureens often take the form of a perforation within the rococo border of the stand). They often have as a knob to the cover a bunch of various vegetables, freely modelled and painted in natural colours. The best date from the time of Beyerlé.

Fig. 370.—Inkstand in the style of Strasburg. Lunéville, about 1760. Musée de Cluny, Paris.

A few rare pieces of Niderviller faïence are marked with the name of the town, written out in full; others with the initials *BN* in monogram ("Beyerlé-Niderviller"). In the Custine period, the factory marked its wares with two interlaced C's set back to back. Graesse has his information as to this factory from the best sources, but gives no explanation of a monogram NB occurring among the marks given by him. Neither does he

give the signature of Kirian, mentioned above, nor any information as to the manner in which the factory marked its statuettes in biscuit. Figures and groups were made there in that material, and also in faïence painted in colours (Fig. 369). It had an excellent modeller in *Charles Sauvage Lemire*, who executed a series of mythological and allegorical groups, Venus, Apollo and Hebe, the Four Seasons and so on. His masterpiece is an allegorical group in the museum at Colmar, carried out in connection with the marriage of Marie Antoinette to Louis XVI. It was placed in the bedroom of the future queen when she spent the night in the castle of Strasburg on her way to Paris. The inscription reads: *Lemire sculpteur à la fabrique de Niderwiller.*

Fig. 371.—Group of *Terre de Lorraine*, called "the son of Rubens," and ascribed (probably in error) to Cyfflé. Musée de Cluny, Paris.

Lunéville (Meurthe-et-Moselle) and the small neighbouring town of Saint-Clement must be mentioned together, as the factory in the latter place was an offshoot from the former, which, moreover, consisted of two businesses. All three concerns were founded by *Jacques Cambrette*, who at his death in 1758 left them to his son, *Gabriel Cambrette*, and his son-in-law, *Charles Loyal*. Under their control the factories at Lunéville obtained permission of Stanislaus Leczinski to use the title of *Manufacture Royale*, but nevertheless it so rapidly declined that Cambrette was obliged to declare himself bankrupt. His son-in-law then took over all three factories, but he too was unable to balance accounts, and in 1778 he found himself under the necessity of selling the business at Lunéville to *Sébastien Keller & Guérin*, whose descendants were recently still in possession of it. As regards the establishment at Saint-Clément, its fate was similar. After having been its sole owner, Loyal entered into association both with a certain Mique and with the sculptor *Paul Louis Cyfflé*, of whom we shall shortly speak in more detail. But the partnership was soon broken up. The factory passed into

the hands of other shareholders, until in 1824 it fell to *Germain Thomas*, in the possession of whose family it lasted long into the nineteenth century.

Bellevue, near Toul (Meurthe), is closely connected on several grounds with the Lunéville factories. It was founded in 1758 by *Lefrançois* and in 1771 was transferred to *Charles Bayard* and *François Boyer* and, like Lunéville, obtained the title of *Manufacture Royale*. Here too the afore-mentioned Cyfflé worked. He was born at Bruges, and was already a sculptor of repute when he began, for the faïence factories here under discussion, a prolific output of statuettes in a kind of biscuit, a production to which essentially these factories owe the reputation they nowadays enjoy. Lunéville, it is true, made, in addition to fine earthenware of the English type, pretty faïence in the style of Strasburg (Fig. 370), and is further known in France for the large couchant lions, coloured lilac with yellow jaws, and for hounds of more or less heraldic character, which it was the custom in the eighteenth century to set in pairs facing one another in vestibules and at the foot of staircases (specimens in the Musée de Cluny).* At Sèvres are Lunéville busts of Louis XV., with a lion beside the pedestal, and his queen, Marie Leczinska, in cream-coloured ware, and a large biscuit statuette of King Stanislaus. Saint-Clément also produced good copies of Strasburg faïence and "English" earthenware. Similar wares

Fig. 372.—Portrait in fired clay of the potter Berthevin, executed by Nini, 1775. Nationalmuseum, Stockholm.

Fig. 373.—Dish painted in muffle colours. Aprey, about 1760. In French private possession.

* According to *Eudel* ("Falscherkunste," new edition by Roessler, Leipzig, 1909) the firm mentioned above, *Keller and Guérin*, still continued the manufacture of these lions and dogs in modern times.

are attributed to Bellevue, as well as certain large figures of painted terra-cotta ("The Gardener," "The Little Savoyard," "The Abbé reading his Breviary," etc.) which were to be seen everywhere in France as garden sculpture in the eighteenth century. Among the productions of Lunéville, the white and buff wares are often stamped "TERRE DE LORRAINE"; only modern wares from Saint-Clément bear a stamp, nor have the wares of Bellevue any mark. For this reason also these factories would have passed into oblivion had it not been for *Cyfflé*. It is he who carried out the whole series of *Cris-de-Paris* figures and the like in biscuit and faïence, representing such subjects as the shoe-maker who whistles a tune to the starling in the cage above him, the stocking-darner listening to the starling, and many other popular types, handicraftsmen and small traders; apart from their outstanding skill and delicacy of modelling, these figures have such great interest as bearing on the history of culture, that it is easy to understand why modern collectors compete for them and purchase them at high prices. They are still being produced at the present day (by J. Aubrey at Bellevue), partly, it is true, with the help of the old models, but so dulled and worn in the mould that they present no danger. Other statuettes also have been ascribed to Cyfflé, such as the pretty plastic interpretation of a painting by Rubens, *Le Fils de Rubens* (Fig. 371), in the Musée de Cluny. It is white glazed, warm in tone, of Lorraine body; but by its style it would seem to belong rather to some date round about 1830 than to the middle of the eighteenth century. Works by Cyfflé in the Musée de Cluny are a group in polychrome faïence of a shepherdess crowning a shepherd who sits at her feet, and a charming white figure in *terre de Lorraine* of a naked woman pouring water from an urn; at Sèvres, a fine group of Belisarius. While we are speaking of plastic works in clay which have no claim to be regarded as pottery proper (such as, above all, the compositions of *Clodion*), it is perhaps right to recall *Jean-Baptiste Nini* (died 1786), although

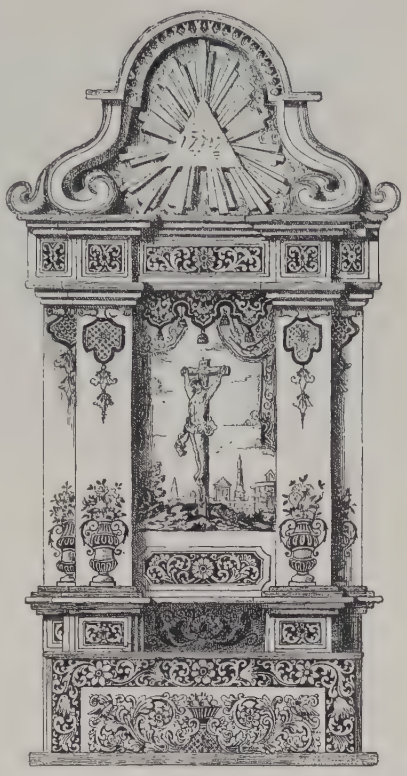


FIG. 374.—Altarpiece of faïence (see p. 319). Lille, 1716. Musée Céramique, Sèvres.

geographically his proper place is elsewhere, namely, at *Chaumont-sur-Loire* (in the neighbourhood of Blois). He was an Italian by birth, also from birth a dwarf and a cripple, but nevertheless with his arms, that had been arrested in growth, he had made himself master of the art of glass-cutting and of making portrait medallions in clay, for which he himself engraved the copper moulds with the most minute execution of every detail. In all, sixty-four medallions of this kind are known. They are carried out in a fine clay, ranging in colour from light brick-red to brownish-red. The majority of them bear in relief the name of the person portrayed, and also in minute sunk lettering, the artist's signature. The Victoria and Albert Museum possesses specimens; in the Nationalmuseum at Stockholm is a portrait of Berthevin, the second director of the Marieberg factory, which we reproduce in Fig. 372.

Fig. 375.—Plate painted in colours. Lille, 1768. Musée Céramique, Sèvres.

Among the factories in eastern and northern France that were most successful in imitating that of Strasburg may be mentioned, in addition to Niderviller, that of Aprey, near Langres (Haute-Marne), founded by *Jacques Lallemand de Villehaut*, Baron of Aprey, and afterwards carried on by him in association with his brother Joseph. In 1769 the first-named of the two brothers retired, and the second shortly after called in a *faïencier* from Nevers named *François Ollivier*, under whose direction the factory made a great move forward and assumed a more than ordinarily artistic character. At last, however, it met with the usual fate. It failed to pay, and survived the Revolution only to satisfy the unexacting and cheap requirements of the new age. On these lines, it continued till about 1860. Its then proprietor, Abel Girard, conceived the idea of using the moulds of the factory of the previous century for imitations of the old wares, and as he did not scruple, with the same purpose in view, to resume also the old marks (AP in monogram or APR), we presumably owe to him a portion of the forgeries of old Aprey faïence that are in circulation; others of them were made by Samson, who has developed great activity in this direction also.

The great majority of the old wares of Aprey (Fig. 373) are of rococo forms and painted on a previously-fired tin-glaze.

Technically speaking, however, they will not bear comparison with their prototypes, as the glaze is badly united with the body, and therefore liable to flake off and leave the body exposed to jars or knocks. The decoration is, as a rule, painted in blue and set freely on the white ground, but occasionally it is in panels; it consists of flowers, birds and Chinese compositions, the last either with or without figures. The Musée de Cluny possesses a masterpiece of Aprey ware in the form of a large tureen with birds and animals in brilliant colours, among which a brown in the foreground is specially noteworthy; the colouring in general shows a pinkish cast. Another charming piece is in the Camando Collection in the Louvre, a jardinière with eleven barrels for flowers, picked out in green with red shell edge and painted with flowers in colours. Aprey faïence recalls not only Strasburg but also at times Niderviller and Sceaux. Its history has been divided by Paul Deveaux, the author of a monograph on the factory, into two periods (as well as a third, that of the downfall). According to him, a painter named *Jacques Jarry*, who joined the factory in 1772 and was a specialist in birds, set the dividing line between the two periods, as the manner of painting, which in the first period was broad and strong, with thick pigments that often have "run" in the firing, became under his influence miniature-like, finely shaded, and always steady under the action of the kiln. Also, according to Deveaux, it was only in the first period that Aprey marked its wares; in the second it would seem to have given up this good practice.

FIG. 376.—Tea-pot painted in colours. Lille, 1768. Musée de Cluny, Paris.

At LES ISLETTES (Meuse), or rather at BOIS D'ÉPENSE (Marne), lying on the banks of a small stream which divides the departments of Marne and Meuse, the production of faïence first made progress, strangely enough, at a time when most other centres of its manufacture were on the very verge of their ruin, namely, in 1785, when *François Bernard* took over the factory from his father; even so it was only under his son, *Jacques Henri Bernard*, that, to a certain extent, it took on a distinctive appearance of its own, with its fresh colouring and its strongly emphasised outlines in brown or black. The faïence of Les Islettes is, with practically

a single exception, never marked, but can be recognised by the colours used in certain motives, among them large bouquets tied together with red ribbons or grouped in baskets; it is also often painted with birds, particularly poultry, or with Chinese figures and landscapes; in the landscapes military and other figure subjects are generally to be seen, painted, with an eye to a wider public, with a popular selection of colours.

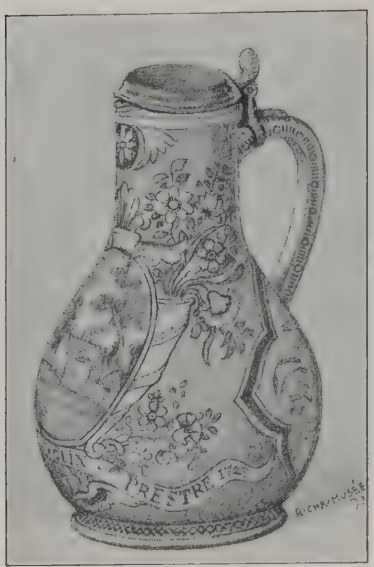


FIG. 377.—Jug with reserved designs on a manganese-sprinkled ground (see p. 320). Lille, 1723. Musée de Cluny, Paris.

We must be satisfied here with a cursory mention of a series of small factories of little importance in eastern and northern France, such as *Saint-Avold*, *Épinal*, *Saint-Omer*, *Aire*, *Desvres*, *Hesdin*, *Vron*, *Ognes*, *Saint-Paul* and *Goincourt*; these may be said to be only of local interest. There is, moreover, great difficulty in distinguishing them from one another, as many of them made to the same extent an excessive use of manganese-purple. Saint-Amand and Lille, on the other hand, call for a few moments attention.

The first faïence factory at LILLE was founded in 1696 by a modeller, *Jacques Féburier*, of Tournay, and a painter named *Jean Bossu*. After the death of Féburier in 1729 his widow carried on the undertaking in partnership with their son-in-law, *François Boussemaert*, under whose control it made such a move forward that in a petition for leave to bear the title *Manufacture Royale* it described itself (but certainly with doubtful justification) as "incontestably the most important in the kingdom." A few years after the death of Boussemaert (in 1773) his widow married *Philippe-Auguste Petit*. At his death in 1802 the factory seems to have come to an end.

FIG. 378.—Tureen in the shape of a cabbage, painted in natural colours. Lille, 18th century. Nationalmuseum, Stockholm.

Meanwhile another factory had long been in operation at Lille. It was founded in 1711 by *Barthélemy Dorez* and his nephew, *Pierre Pelissier*, with the object of producing porcelain, and they were so far successful that, like Rouen and Saint-Cloud, they made *porcelaine tendre*. In 1749 the factory, which had not neglected

faïence in favour of porcelain, was transferred to *Michel Joseph Herreng*, whose widow carried it on till 1780. At that time it became the property of *Hubert François Lefebure*. After passing through several other hands it was closed about 1820.

Lille became possessed of a third factory in 1740. It was established by *Jean-Baptiste Wamps*, a Dutchman by birth, who had worked for Féburier and Boussemaert. He seems, however, only to have occupied himself with the production of tiles. After his death in 1755 his undertaking was transferred to *Jacques Masquelier*. The last change of ownership took place in 1808.

Fig. 379.—Plate with decoration painted in blue in the middle and with designs in *blanc fixe* on a blue-grey glaze on the rim. Saint-Amand-les-Eaux, about 1760–1770. Musée Céramique, Sèvres.

Lastly, a couple of minor factories were in existence at Lille towards the end of the eighteenth century. One was founded in 1773 by an Englishman, *William Clarke*, of Newcastle, who prided himself on holding the secret of producing a faïence " which is otherwise produced only in England and is very nearly as beautiful as porcelain." The second factory was set up in 1774 by a certain *Charon*, who produced a brown ware called *terre de Saint-Esprit à la façon d'Angleterre et du Languedoc*. Both these factories lasted only for a short time.

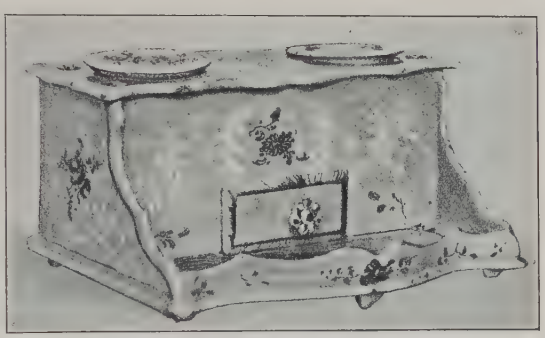


Fig. 380.—Inkstand with decoration in *blanc fixe* on a blue-grey glaze. Saint-Amand-les-Eaux, about 1760–1770. Victoria and Albert Museum.

Of the thousands of articles that must be supposed to have issued from these five factories only very few can be identified with complete certainty. Of these pieces, the oldest are two altarpieces, one of which is in private possession, the other in the Sèvres Museum. We give an illustration of the latter (Fig. 374). If we remember aright, it is painted predominantly in blue of an indigo cast, and only in places in yellow. It is signed : *Fecit Jacobus Feburier—Insulis in Flandriâ—Anno 1716—pinxit Maria Stephanus*

Borne—Anno 1716. Between this work, which thus belongs to the first period of the Féburier-Boussemaert factory, and the next absolutely authentic and dated pieces from Lille there is an interval of more than half a century. One of the pieces to which we refer is a plate at Sèvres, painted in colours (Fig. 375). It is decorated in the middle with a large rococo cartouche within which are a pair of cupids holding a ribbon with the inscription *Maitre Daligne ;* on the rim are seen three scrolls separated by insects. On the back, between two palm-leaves, and below a crown, is the legend: *Lille—1767.* The other piece marked in similar fashion *Lille—1768* is a tea-pot in the Musée de Cluny, also painted in colours (Fig. 376); it is painted on one side with rococo ornaments enclosing a landscape, on the other with corresponding ornaments, here surrounding some cupids in pale violet monochrome. A jug with pewter lid, in the Musée de Cluny (Fig. 377), is regarded as an earlier and reliably certain piece from Lille. It has a marbled purple ground; on this is reserved a kind of cornucopia, the flowers and leaves in which surround a large medallion, also in reserve, with a landscape in blue monochrome. Below this is a ribbon inscribed: *Ioseph Pennequin—Prestre—1723.* As the man named is known to have been sacristan at the time in question at one of the churches of Lille, it is probable that the jug with his name was made in the city where he dwelt, though it cannot be determined from which of its factories it was issued. We fare better in this respect with regard to the two pieces previously mentioned, for, seeing that the factory of Boussemaert was the only one that bore the title of *Manufacture Royale*, it must be to that title that the crowns in their mark refer. We take this opportunity of adding that the mark of Lille in the form in question is one of those frequently occurring on French forgeries. It is to be met with, among other pieces, on panels with Dutch landscapes and on snuff-boxes showing the character of porcelain.

Fig. 381.—Blue-and-white stand with cup in the centre made by N. A. Dorez. Saint-Amand-les-Eaux, 1757. Musée Céramique, Sèvres.

The pieces here mentioned, to which may be added certain plates in the museum at Lille with representations of playing-cards, among them a knave of clubs, with the word *Lille*, have been made the centre of a group of several specimens in the Sèvres and other collections showing analogous characteristics. As one of the pieces of this kind is also marked with the letters *F B* intertwined,

this monogram may be interpreted in the circumstances as meaning François Boussemaert, and the piece therefore attributed with some degree of certainty to Lille. Some sort of guarantee is also offered in certain instances by a fleur-de-lys mark, which presumably refers to the badge and name of the city of Lille ; it occurs, among

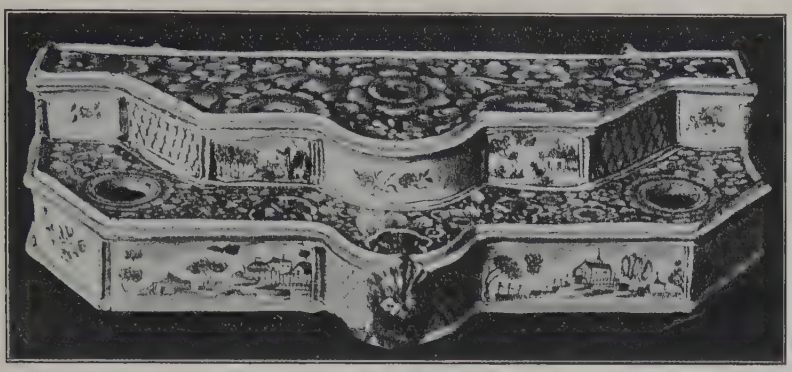


Fig. 382.—J. B. A. Bourgoin ; inkstand with drawers painted in blue and manganese. Rennes, 1763. Musée Céramique, Sèvres.

other pieces, on a tureen in the shape of a cabbage in the National-museum at Stockholm (Fig. 378). Rather than draw surprising conclusions from the very few pieces that can thus be assigned with certainty or with overwhelming probability to the factories of Lille, we may from the astonishingly small number of these pieces arrive at the undoubtedly correct assumption that the Lille factories saw their advantage in not marking the more or less close copies they made of Rouen and Delft faïence, and that in consequence many of their productions lie hidden under false labels. The distinguishing characteristics which, in spite of these circumstances, Jaennicke has believed it possible to point out, have therefore no great importance, and we repeat them with all reserve. "Lille faïence," says this writer, "has all the peculiarities of the Dutch wares. It is fine, light, almost as white as porcelain, and its decoration is always (?) in variations of blue, yellow and purple. The body is very light, porous, and of a pale chamois-leather colour. The enamel is laid on thickly, sometimes white, sometimes greenish, in tone. The outlines of the designs, etc., are drawn in blackish-mauve, and the monochrome wares are confined to a blue—a slate-blue—approaching black. The red pigment" (but see above!) "is always dirty in tone and dried in the firing."

We have already related (p. 265) of the factory at Saint-Amand-les-Eaux, that it was founded by *Pierre Joseph Fauquez*, who had previously carried on a similar undertaking at Tournay, but from 1718 onwards had a branch establishment at Saint-Amand and seven years later removed to that town. When he died, in 1741, the factory passed into the hands of his son, *Pierre-*

François-Joseph Fauquez, who at his death bequeathed it to his son, *Jean-Baptiste-Joseph*. At the Revolution the last-named was obliged to flee for his life to Germany, and in 1804 he ended his days at Tournay, after an unsuccessful attempt to set up again the factory at Saint-Amand.

Fig. 383.—Hirel de Choisy : tureen painted in colours. Rennes, about 1750–1760. Rennes Museum.

Like most of the other minor factories in France, Saint-Amand imitated the great exemplars, Rouen and Strasburg ; but, unlike most of them, it had an independent style of its own as well. Perhaps it used no mark at all on the pieces that were in the main imitations ; suffice it to say that its mark, consisting of the initials PF in double monogram, occurs most often on wares with an easily recognisable character of their own, being painted in opaque white over a grey or grey-blue glaze. Sometimes this mode of decoration occurs alone ; sometimes it forms only a ground of floral or lacework pattern for painting in several colours in the style of Rouen or Strasburg. A marked masterpiece of the kind is a wall-fountain at Sèvres, on which are modelled a large dolphin and a pair of small ones, the decoration being painted in blue monochrome and in the *blanc fixe* we have mentioned. Among other Saint-Amand wares in the same museum, we may name a tureen and stand painted over a grey glaze with a groundwork of branches and flowers in opaque white, and then decorated with flowers in polychrome ; a ewer and basin with rococo ornament in relief and white flowers on a blue-grey glaze ; a plate with similar glaze and flowers in pale indigo-blue in the middle, the rim painted in opaque white (Fig. 379) ; a sauceboat, the grey-blue surface of which is entirely covered with stripes of white and painted on this ground with scattered bouquets in the Strasburg style. The *blanc fixe* technique of Saint-Amand, employed also occasionally at Delft and Bristol, is well known in the north of Europe from a considerable group of Rörstrand faïence. It recalls to a certain extent the *bianco sopra bianco* of Italian maiolica, but as the latter is painted in white on a white, or almost white, ground, whilst the French and Swedish *blanc fixe* is painted on a grey or grey-blue ground (Fig. 380), the effect of the Italian wares is finer and more distinguished ; that of the French and Swedish, on the other

hand, is of a fairly striking decorative character. As regards Saint-Amand also, the technique is associated with shapes for which it seems as if it had been created.

A straightforward chronological classification can hardly be established for the various types of Saint-Amand ware. But from experience gained in many other quarters we may believe that the earliest types are those which can be ranged under blue monochrome and are imitations of Rouen or other older manufactures, among them Delft, as, for instance, a plate at Sèvres, with a socket in the centre (Fig. 381), painted with blue flowers in the Chinese style, without any use of opaque white. It is marked *St. Amand—ce 5 novembre 1757 — N : A : Dorez* (presumably a son or kinsman of Barthélemy Dorez of Lille). Then follow, we may suppose, the pieces with decoration in opaque white; a little later the imitations of Strasburg. The so-called *faïences porcelaines* are about contemporary with these; by this term is meant nothing more than pieces decorated either with figures or with flowers in the manner of porcelain. The figure-painted pieces are generally attributed to *Alexandre Gaudry*, a pupil of Louis Watteau, of Lille (a relative of the great Antoine); those with flowers to *Jean-Baptiste Desmuraille*. As regards the closing chapter of Saint-Amand faïence, it is as usual. Here also it was found necessary to counteract the importation of English earthenware by imitating it. The productions of Saint-Amand in this direction have a mark similar to that of the earlier ones, but flanked by an S and an A. They are generally yellow-glazed, and painted either in monochrome or in several colours, and are occasionally edged with gold.

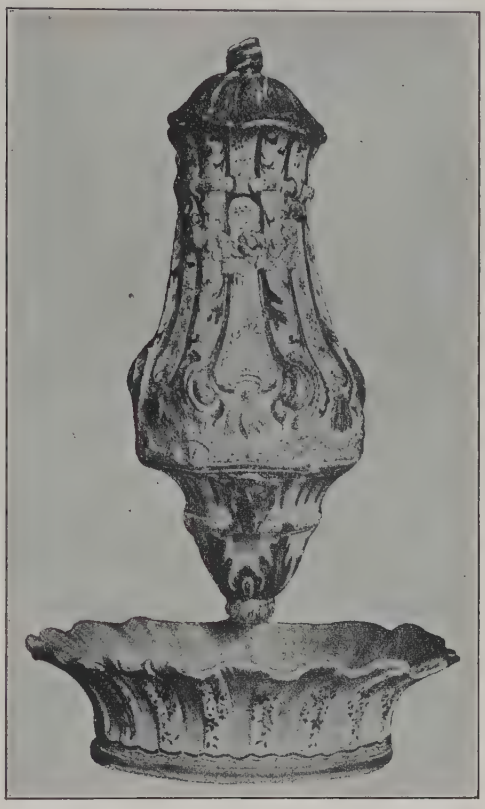


Fig. 384.—Wall-cistern painted in colours. Rennes, about 1760. Rennes Museum.

Another factory of Northern France is Bailleul (Nord). Here was made an oval tureen in the Sèvres Museum, painted partly

over relief decoration in blue, a pretty yellow and grey; it is marked *Jacobus Hennekens*.

When we turn from the east and north of France to the west and south-west (omitting from our survey the factories in that region which, like those of Moustiers, and its many

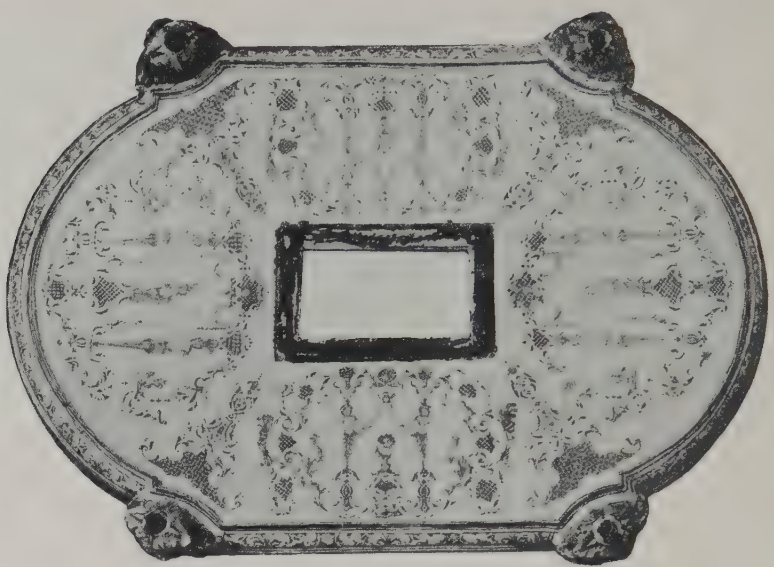


Fig. 385.—Table-centre in the style of Bérain (or Moustiers). Factory of Fauchiez, Marseilles, about 1725. Limoges Museum.

off-shoots, have already been dealt with above as standing in the front rank), we meet here also with isolated towns which at one time or another developed some small speciality, but in the main followed the models everywhere current, their productions being, for that reason, in most cases hard to distinguish from one another. This is the case with Rennes, in Brittany. It is boasted that more than 250 of the actual wares of the town have been gathered together in its museum. It would, however, be remarkable if some strangers have not lost their way among them. Even by expert opinion (that of L. Decomte, author of *Les anciennes faïences rennaises*) it is admitted that the wares of this town can easily be confused with others. The clay for them was brought from several places, and the body was therefore of a heterogeneous nature; their glazes vary in tone; their shapes, which as regards tureens and other articles look as if they had been moulded from silversmith's work, cannot thereby be distinguished from those of a score of other factories; their decoration approximates in style to that of Rouen or Moustiers or Marseilles, as nearly as can be imagined. Manganese-purple has been pointed out as a colour which is more pronounced in Rennes faïence than elsewhere. But wrongly, for

this colour predominates alongside blue in numerous factories as far afield as Herrebøe in Norway, and Rörstrand in Sweden, and as it is always inclined to "blister" or "boil," even this tendency observable in Rennes faïence cannot be regarded as a reliable means of recognition. None the less, the pieces which on the score of marks can be assigned with complete certainty to Rennes have, in some cases, a little distinctive colour-note of their own. In their entire lack of red and their use of a green that is darker and duller than the ordinary copper-green, and in their plentiful use of manganese, the wares of Rennes are darker in tone, more monotonous, more sober in effect than most other French faïences, in which the lines are larger, simpler, and more monumental. In the Musée de Cluny is a large round dish of Rennes ware excellently painted with flowers in blue. The finest specimen, but certainly not the most typical in colouring, is perhaps an immense inkstand with drawers, in the museum at Sèvres (Fig. 382). It is painted in blue and manganese, and marked: *Feciite. P. Bourgoiin A Rennes ce. 12. 8bre 1763.* The master-potter Bourgoin, who has here signed his name, deserves from this piece a better treatment than has been granted to him by "Graesse," the name having there been omitted from the mark, which thus becomes quite meaningless. Bourgoin, whose full name was *Jean-Baptiste-Alexis Bourgoin*, was born in 1734 at Rouen, and came about twenty years later to Rennes, where he was occupied at the *Pavé Saint-Laurent* factory; this was founded about 1745 by a Florentine named *Forasassi*, and in 1759 passed into the hands of *Dubois de la Vrillière*. The other known wares by him (a large vase with the arms of an archbishop and a group of white faïence copied from the monument to Louis XV. by Lemoyne, destroyed during the Revolution, both in the museum at Rennes) do not, to judge from illustrations, answer to the expectations raised by the inkstand at Sèvres. It seems not to have been Bourgoin, perhaps not the factory with which he was connected at all, that gave to Rennes faïence its typical appearance. It was owing rather to a second factory, set up by *François-Alexandre Tutrel* in 1749 in the *rue Hüe* in that city. This mysterious name is written on a small series of pieces, of which the earliest belongs to 1769, the latest to

Fig. 386.—Antoine Clérissy: dish in Bérain (Moustiers) style. Saint-Jean-du-Désert factory, 1718. B. Bernard Collection.

1774. Perhaps here, or perhaps in the first-named factory, worked a painter named *Hirel de Choisy*, who signed some of the best wares of Rennes, among them a polychrome tureen, reproduced in Fig. 383. Other painters who signed their names on Rennes faïence are (Jean) *Baron* and *Michel Derennes*, the latter at least of whom worked for the factory in the rue Hüe. Here, moreover, as in many other places, a mark seems as a rule to have been omitted; at any rate a masterpiece like the lovely wall-cistern (Fig. 384), reproduced as a third example of Rennes faïence, which will be recalled as having been shown at the retrospective exhibition in Paris in 1900, entirely lacks a mark.

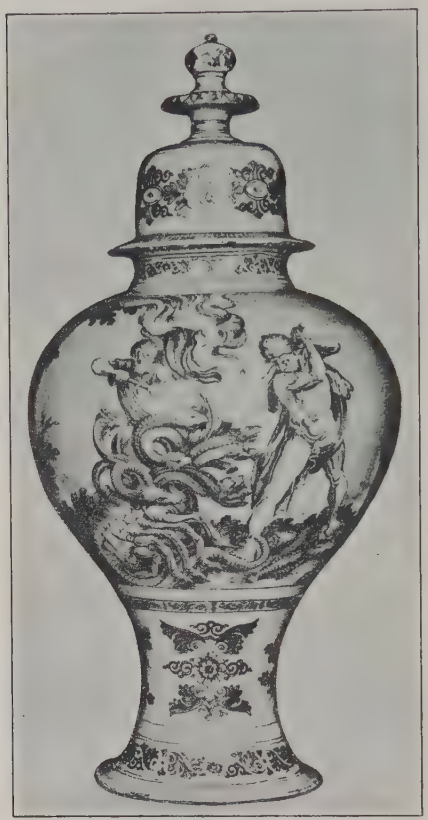


Fig. 387.—Covered jar in the Nevers style. Saint-Jean-du-Désert factory, beginning of 18th century. B. Bernard Collection.

We spoke on a much earlier page (p. 172) of Le Croisic (Seine Inférieure). To Nantes are believed to be attributable certain pieces in white faïence with fleurs-de-lys in painted relief. At La Rochelle (Charente-Inférieure) there were several factories in the eighteenth century; one of the longest-lived was that founded by *Bricqueville* in 1743; another was in existence until 1789. Here imitations were made, first of Nevers, afterwards of Rouen blue-and-white, later still of the polychrome wares of Moustiers, and lastly of those of Strasburg. The faïence of this town was not, however, devoid of all trace of an independent style. Dishes and plates are painted in the centre preferably with birds, whilst the rim is decorated with flowers, butterflies and other insects. A particular form of vase also seems to be peculiar to La Rochelle. It is an urn-shaped *vase sur terrasse* with flowers freely modelled and painted in colours, a type well known in Swedish faïence; a beautiful example in the Sèvres Museum is marked *La Rochelle 1777*. At Marans, in the neighbourhood of the same place, a factory was erected in 1740 by *Pierre Roussencq*; to it has been attributed, with a note of interrogation, a remarkable wall-fountain in the Musée des Arts Décoratifs in Paris, with a garland of flowers, freely modelled and painted

in the manner of porcelain round the upper part of the body, and within the garland, a few fishes in brown colours. With this piece, it may be, which is not marked, the claims of this factory on our interest stand or fall; for a second fountain, belonging to the Sèvres Museum, marked *Maran 1754*, and certain plates cannot be allowed any distinctive characteristics other than such unfortunate qualities as heavy and violent colours, among them a red of excessive intensity. Angoulême (Charente) has been mentioned in connection with Moustiers. The factory at Cognac, in the same department, which came into existence only towards the end of the eighteenth century, was one of the centres of the *faïence parlante* under the Revolution; the type was executed here in the same coarse and utterly inartistic form as at Nevers and elsewhere. Bordeaux, like Limoges, might have been mentioned among the places in which Moustiers was imitated if Nevers and Rouen had not also been copied there to nearly the same extent. The factory, established in 1711 by *Jacques Gautier*, who soon after entered into association with *Hustin*, from Lille, was weak as regards colouring, but conspicuously competent in the firing. Its blue is of a blackish cast, red is lacking from its palette. But some of the largest pieces of faïence ever fired were made in this city, among them the still existing clock-dial from the city exchange, with the inscription *Hustin 1750*. Bordeaux is situated in Gironde; leaving that department for the Landes with Samadet (see p. 301), and coming to Tarn-et-Garonne with Montauban, Auvillar and Ardus (pp. 301, 300, 299), we find ourselves in the tract of country in which,

Fig. 388.—Dish in the Savona style. Saint-Jean-du-Désert factory, 18th century. Trabaud Collection.

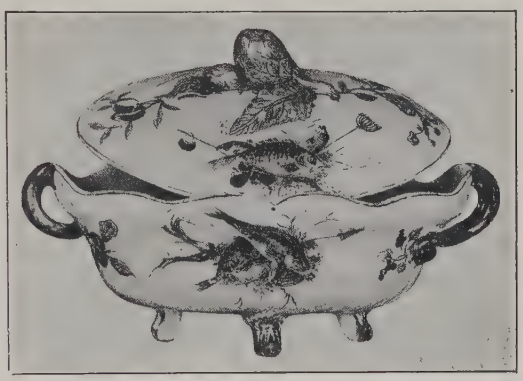


Fig. 389.—Tureen, painted with fishes, etc., in muffle colours. Factory of Veuve Perrin, Marseilles, about 1750–1770. Aicard Collection.

perhaps, the influence of Moustiers was strongest. Outside this influence, it would seem, stood MONTPELLIER, where *André Philipp* of Marseilles was at work from 1750 onwards, producing the remarkable faïence with flowers on a yellow ground (extending on plates to the back of the piece also) which are noteworthy not least as having served as models for Moustiers at a time when otherwise that place was itself the model for an almost countless number of French factories.

FIG. 390.—Dish, painted with a harbour scene in muffle colours. Factory of Veuve Perrin, Marseilles, about 1750–1770. Camp Collection.

MARSEILLES stands out high above all these minor factories; its faïence may be said to be all but the finest of all French faïence with muffle-kiln painting in the style of Meissen porcelain.

True faïence was already being made in this city under the direction of Italians in the sixteenth century. But we must pass over its primitive history,[69] and begin * with the factory in the suburb of Saint-Jean-du-Désert, already mentioned, as to which it will be recalled that its direction was transferred in 1679 (or perhaps as early as 1677) to *Joseph Clérissy*, a son of Antoine Clérissy of Moustiers. When Joseph Clérissy died in poverty in 1685, the direction of his factory passed to his eldest son, *Antoine*, and remained in his hands till, in 1733, he settled in the city of Marseilles itself. Shortly after the middle of the century there were already ten factories in operation there, the productions of which met with such a rapid sale in the Levant and in the French colonies that in 1766 Marseilles ware to the value of over 100,000 livres was imported into the West Indies alone.

This magnificent trade was the outcome of a magnificent art which the city supported by setting up in 1756 a school of painting in which young people were taught to draw and paint for the factories. This school must, from all appearances, have been unique in the competence of its direction, and directed on remarkably modern principles. For the distinction between Marseilles faïence and that from Strasburg and other factories in which the motives of decoration have a relation to nature consists in an intimacy in that relationship not otherwise characteristic of the

* A large dish in the Louvre with the Adoration of the Magi is signed: *Fait à Marseille chez F. Viry*, 1681.

period. The drawing-school at Marseilles clearly taught its pupils to avoid all convention and stereotyped formulas, and to go direct to nature and draw upon its endless and as yet unused riches. It is this first-hand relationship to nature, especially to flowers, which gives Marseilles faïence its imperishable youthfulness and freshness.

Among the many factories in the city in the eighteenth century we must merely name those of *Louis Leroy* (from 1741 onwards), and *Antoine Bonnefoy* (from 1777), in order to lay stress on the four most famous, those of *Fauchier*, *Veuve Perrin*, *Joseph Robert* and *Honoré Savy*.

Fig. 391.—Dish, painted with a landscape in muffle colours. Factory of Veuve Perrin, Marseilles, about 1750–1770. Th. Mantz Collection.

Among these the fame of Fauchier is of quite recent date. In so far as his wares were known before, they were believed to come from Moustiers; it was the centrepiece already mentioned, with the inscription: *Joseph Fauchier à Marseille à la Bourgade* (Fig. 385), that first set right this mistake. The word "bourgade," which means a centre of population in the immediate neighbourhood of a large town, seems here to refer demonstrably to Saint-Lazare, outside the Porte d'Aix at Marseilles, where a certain Etienne Héraud had a factory. It was this factory which was taken over by Fauchier in 1711. Later he carried it on in association with a nephew, *Joseph (II.) Fauchier*, into whose possession it passed after the death of the elder partner in 1751. A son of the younger, *Joseph-François-Marie Fauchier*, continued the undertaking, to which the last reference is in 1794. A street on its former site has in modern times been named after its founder.

The factory of *Veuve Perrin* was established in 1740 by Claude Perrin, but did not until after his death in 1748 attain the place in the first rank among the factories of Marseilles which, under the direction of his highly enterprising widow, it afterwards occupied with distinction. Some years after taking it over, Perrin's widow went into partnership with Honoré Savy. This association was still in being in 1770. Shortly after it was dissolved, and the energetic lady established a firm in company with François Abellard, into which her son was also received. After making experiments, towards the end of her life, in the manufacture of porcelain also, she died in 1793.

Whilst Veuve Perrin ended with porcelain, *Joseph Robert* seems

to have begun his career with the same, and later on he linked up with a porcelain factory another for faïence, which he founded in 1754, after first having worked with a manufacturer named André Estieu, the second husband of his mother. Otherwise all that is to be said of his factory is that it flourished continuously under his direction.

Fig. 392.—Flower-pot, painted with flowers in muffle colours. Factory of Veuve Perrin, Marseilles, about 1750–1770. Th. Mantz Collection.

Nor can much more be said of the fourth of the famous factories at Marseilles, that of *Honoré Savy*. After having dissolved his partnership with Veuve Perrin, Savy established himself on his own account. Success followed him. He had even a ship of his own, in which he exported his wares to distant lands.

As always, the productions of the factories are infinitely more interesting than their history. The oldest—from the factory at Saint-Jean-du-Désert—are painted in blue and manganese, generally outlined in the latter colour, as may be seen, among other pieces, by a dish signed by *Antoine Clérissy* and dated 1697, with a subject after Tempesta in the style of the Moustiers "hunt dishes." A dish by Clérissy, marked 1718 (Fig. 386), shows further that the Moustiers Bérain style was also not unknown at this factory, which, according to the latest investigations by Arnauld d'Agnel (*La faïence et la porcelaine de Marseille*), seems in general to have been of a far more comprehensive character than has hitherto been admitted. In addition to the Moustiers style, that of Nevers was also followed, as appears from, among other pieces, certain large simply-shaped jars (Fig. 387), also the styles of Rouen and lastly Savona, which we recognise in the relief-moulded rims of a group of hunt dishes from the factory (Fig. 388). Like all the wares from Saint-Jean-du-Désert, everything from the factory of the elder *Fauchier* is painted in *grand feu* colours. The oldest of its productions, among them the tray or centrepiece already mentioned, are in the Moustiers Bérain style. In the marked plastic examples at Sèvres, the St. Roch and the holy-water stoup (see above, p. 296), and in a crucifix in the same museum that is included in the catalogue, like the other specimens, under the heading of Moustiers, the style is rather that of Nevers. The same is the case with other plastic pieces that belong here, such as the two reliefs representing "Sancte Joseph" and "Mater Salvatio" included under Moustiers

in the " Collection Arnavon " (Plate VI.), and a shield-shaped panel with a crucifix in the museum at Marseilles (Arnauld d'Agnel, Pl. XVIII.). Under the younger Fauchier the factory passed on to the use of muffle-kiln pigments, and therewith to a production which in all essentials falls into line with that of the other great factories.

Fig. 393.—Dish painted in the style of Pillement in muffle colours. Factory of Veuve Perrin, Marseilles, about 1750–1770. De Clapiers Collection.

Among the types of *petit feu* decoration practised in these factories, those of *Veuve Perrin* are decidedly the most varied. If one wished to give an account of their motives, it would be much easier to say what they do not include than the contrary; for the factory possessed in nature an inexhaustible supply of motives, and was able, with its incredibly highly-developed technique, to appropriate practically all the advantages of the other factories. One of its strong points was coloured grounds, among them the yellow of Montpellier (transposed into overglaze painting) and a transparent water-green, in which it was, and has continued, without a companion. Another green, that of Honoré Savy, was obtained by the factory as a dowry when it entered into association with its inventor. It added to the splendour of its productions by excellent gilding. Established as it was at a time when European porcelain was already able to give hints to the old faïence for a thousand motives for its renovation, the factory of Veuve Perrin understood as did no other how to take advantage of this situation. Under its directress, clever, artistic and energetic alike, it knew well, moreover, how to make use of its advantage, as also of its situation. In the charming decorative employment of fishes, marine creatures and sea-weeds (Fig. 389) we trace Marseilles the coast-town, in its blue seascapes the Mediterranean (Fig. 390), in many of its landscapes with low hills and an atmosphere full of light and colour the lovely land of Provence. The period in which they were made is

also reflected in the wares of Veuve Perrin in many various ways. This comes out first and foremost naturally in their shapes, which are sometimes pure rococo, sometimes in the Louis XVI. style, budding or full-blown. In the decoration also—in a multitude of pieces we recognise, for example, the enthusiasm of the period

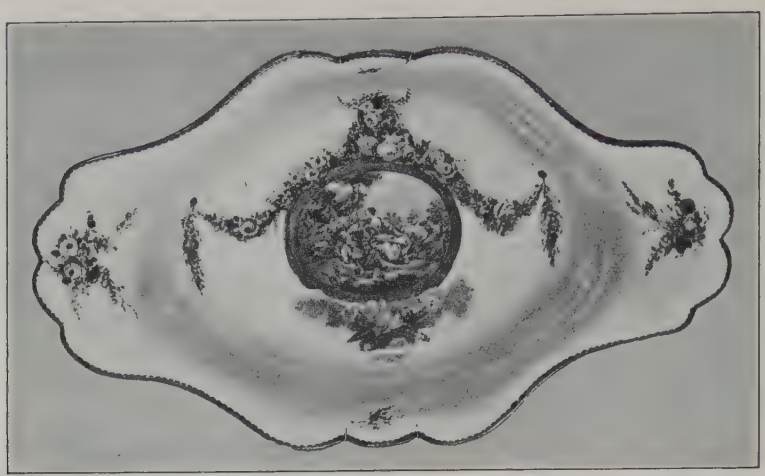


Fig. 394.—Wash-basin with medallion in sepia-brown monochrome. Factory of J. Robert, Marseilles, about 1760–1780. Arnavon Collection.

for ruins (Fig. 391), in not a few its romantic *penchant* for the East, and first, last and all the time its profound joy in flowers. Veuve Perrin used them everywhere, now scattered, now in garlands, now in bouquets, sometimes all but naturalistic in treatment as on Meissen porcelain (Fig. 392), sometimes in a slightly Chinese formalisation, sometimes in the Franco-Chinese manner (Fig. 393), which Pillement had brought into fashion with his engravings of ornamental designs, always with a good taste and grace which one would have been inclined to put down to the credit of the feminine management of the factory were it not for the fact that flowers were used with just as much grace and tastefulness, and perhaps even more pictorial sense, by the rival of Veuve Perrin, *Joseph Robert*. The slightly later factory came in general very near to the older one, and when their productions are not marked, it is as a rule impossible to distinguish those of the one from those of the other. The characteristic of the productions of Robert is the unmistakable stamp they bear of being the output of a factory of which the painters passed from porcelain to faïence and from faïence to porcelain without being obliged to devote special attention to the one material or the other. For as regards refinement, purity and whiteness, the faïence of Robert was not inferior to his porcelain ; it is distinguished from the latter only by the advantage possessed by all faïence in the richness and fulness of the glaze. Robert is hardly as comprehensive in his modes of decoration as

Veuve Perrin, but, on the other hand, he marks the highest degree of perfection within the wide limits in which he worked. His paintings in sepia-coloured monochrome are nowadays especially prized (Fig. 394); he seems himself to have had an affection for green and pink. He painted also in blue monochrome, and he carried gilding to such lengths that occasionally he excluded all other colours in favour of gold alone. As regards his motives of decoration, they are very nearly the same as those of Veuve Perrin. He too painted by preference flowers, which he often surrounded with a swarm of insects—also fruit, vegetables, fishes, sea-creatures, quadrupeds and birds. Among his most beautiful designs are his landscapes and his *scènes champêtres*, which he was fond of introducing in medallions (Fig. 395). In this great painter there stood out also a great modeller. Freely modelled flowers are of frequent occurrence on his wares, and from the handle and feet of his jugs and other vessels (Fig. 396) the plastic decoration is generally carried on to the body of the piece, making it as admirable in form as in colour. Plastic work pure and simple was also done at the factory of Robert, but in this respect it was certainly inferior to that of Veuve Perrin. At least we know of no such masterpiece from the hand of Robert as the cistern with the triumph of Amphitrite we reproduce in Fig. 397, from the book of Arnauld d'Agnel; another splendid cistern, with red shell edge and flowers in natural colours, came into the possession of the Louvre with the Bichet Gift in 1911. It is, however, in plastic work as much as anything that the Marseilles factories are difficult to distinguish one from another. *Honoré Savy* seems to have had a large share in this class of work, though by profession he was a painter, and as such even a member of the Academy at Marseilles. His speciality, as we have seen, was a copper-green colour of unique clearness and depth. He used it partly among other colours, partly in monochrome painting of flowers and landscapes (Figs. 398–400). On plates from his factory the middle is generally painted in polychrome, the rim in green. A rare and very pretty effect was obtained by him with a deep green, almost black, in combination with a lighter green and a purplish-red, in a hanging flower-vase

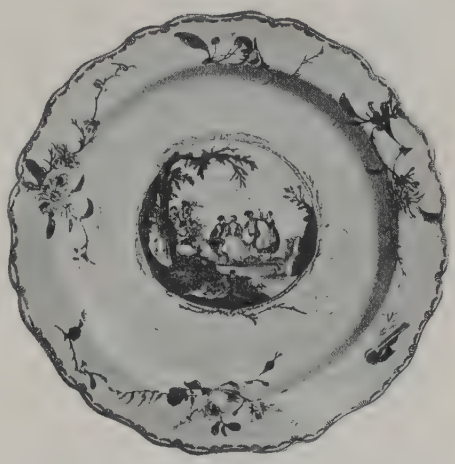


FIG. 395.—Dish, painted with a *scène champêtre* in muffle colours. Factory of J. Robert, Marseilles, about 1760–1780. C. Gandry Collection.

at Sèvres, shown by its inscription (*Vive le tiers état*) to belong actually to the "patriotic" wares, but artistically superior to all other such pieces (Fig. 401). For the rest, his repertory was essentially the same as those of Veuve Perrin and Robert. An oft-related visit received by him in 1777 from *Monsieur* (the brother of the king) procured him the permission for the future to use a fleur-de-lys as mark. In spite of this royal distinction, and of a few distinguished pieces, his factory scarcely held its own against the two others with which it stands side by side in the general idea of collectors. Its colours have not the brilliance and freshness of those of the other factories, nor do they always show the same sure taste in their combination.

Fig. 396.—Jug with plastic enrichments, painted in muffle colours. Factory of J. Robert, Marseilles, about 1760–1780. Caillebotte Collection.

Among the wares of the Marseilles factories the most expensive appear in modern times to be those with painting in sepia-brown. As is always the case, those pieces are most highly prized which are rare as regards technique or artistically conspicuous, not to mention those most typical in every respect of each factory. To be really representative, a piece from the Veuve Perrin factory must have gilding; faïence made by Honoré Savy without his famous copper-green is no "real" Savy. This is naturally well understood by forgers; it is therefore no great stroke of luck to "find" the VP monogram of Veuve Perrin or the fleur-de-lys of Savy precisely on a plate with gilding on the edge or a sauce-boat with a monochrome green medallion. For the rest, as regards the marks of the various Marseilles factories, it has to be remembered that the faïence of Saint-Jean-du-Désert is, as a rule, not marked. The group of its wares that has been recognised has been put together on the basis of a few pieces on which Clérissy has inscribed either his own name or merely the word *Marseille* accompanied by a date so early (the earliest known is 1681) that the piece in question can only be attributed to this one factory. An upright or a horizontal F, on pieces in other respects in his style, is taken to be the mark of Fauchier; the one certain mark, however, relating to him is his name in full. The customary mark of Veuve Perrin is, as we have said, a monogram, VP, similar in form to the IP of the Store Kongensgade factory at Copenhagen; her initials, which are most often in black, occasionally in red, occur

also detached from one another. A few of the wares of Robert of his earliest period, when he was working together with Etieu, are marked *Robert et Etieu*. Otherwise his mark was an R or JR in monogram or an R followed by an X (?). Several other marks attributed to him cannot be regarded as justified. As for that, we must be on our guard against placing more reliance on the marks than they deserve. Many of the largest or finest specimens of Marseilles faïence have no mark. On the other hand, forgeries in this respect also practically always meet the wishes of the collector.

Fig. 397.—Wall-cistern with the Triumph of Amphitrite. Factory of Veuve Perrin, Marseilles, about 1750. Formerly in the Papillon Collection.

However elegant the wares of Marseilles may be, a French factory in the eighteenth century succeeded in surpassing them in refinement, and in producing faïence which is not inferior in beauty to Vincennes and other costly porcelain, without loss of the advantages already discussed as belonging to faïence. This factory, of which the productions would seem to be the outcome of the refinement of Paris itself, lay, significantly enough, in the neighbourhood of the heart of France, namely at Sceaux (Seine). It was founded about 1750 under the protection first of the Duchess of Maine (died 1753), and about twenty years later of Marie de Bourbon, Duke of Penthièvre and High Admiral of France (1725–1793). It had as first director *Jacques Chapelle*, who was a chemist and member of the Academy, a little later *Richard Glot*, who had a reputation as the most capable modeller of his time. Whilst Chapelle was busily at work producing porcelain, his efforts were at the same time directed to making faïence an equally fine and precious material; success attended him not only as a chemist, but also as a man of business. Well-to-do, possessed of a magnificent property with well-laid-out garden adorned with statues and forty-three colossal vases in Nevers faïence, in 1763 he retired from the business, leaving it to two of his best artists, a painter named *Jullien*, and a sculptor, *Charles S. Jacques*. After owning the factory for

nine years, they sold it for 40,000 livres to Glot, and under his control and the protection of the Duke of Penthièvre it now attained its greatest splendour.

The faïence of Sceaux (Fig. 402), of which the best may be attributed to the directorate of Glot, consists partly of remains of table services, among them some carried out for the château of Anet and for its ducal patron, partly of jardinières, pastille-burners and similar single objects; it belongs to the period of Louis XVI. and the transition which led to it, and is therefore quiet in line, refined in proportion and profile. In the best pieces the decoration is deceptively painted. It consists of pastoral scenes, landscapes with figures, cupids among clouds (often in crimson monochrome), flowers and birds in definite compartments and panels enclosed by moulded borders with wreaths of laurel-leaves twined about with ribbons. Among the colours at the disposal of the Sceaux painters are a crimson, which is less pure than that of Strasburg, but makes up for this by being softer, and an ultramarine blue of great beauty. Remarkable examples of these wares are to be found alike in the Musée des Arts Décoratifs and the Musée de Cluny in Paris and at Sèvres; the museum at Rouen possesses pretty jardinières and other specimens, whilst the Victoria and Albert Museum can show a few of fine quality.

FIG. 398.—Covered bowl painted in green monochrome. Factory of Honoré Savy. Marseilles, about 1770–1780. Bernard Collection.

FIG. 399.—Jardinière in green monochrome. Factory of Honoré Savy, Marseilles, about 1770–1780. In French private possession.

Glot seems to have enjoyed in his town and among his colleagues an esteem which he deserved by his conduct of the factory. He was mayor of Sceaux and chairman of the municipal council, when he laid the complaints of his colleagues before the National Assembly on the conclusion, in September 1786, of the treaty of commerce, so devastating to the French factories, between England and France. But the respect in which he was held was not to last long. He fell out with the revolutionaries,

was accused of having embezzled the funds of the commune and arrested. It is true he was set at liberty, but his power seems to have been broken. He made over the factory in 1794 for a single year's rent to *Antoine Cabaret* and retired to Versailles, where he died in 1820. By that time his old factory had long ceased to produce anything whatsoever of artistic worth.

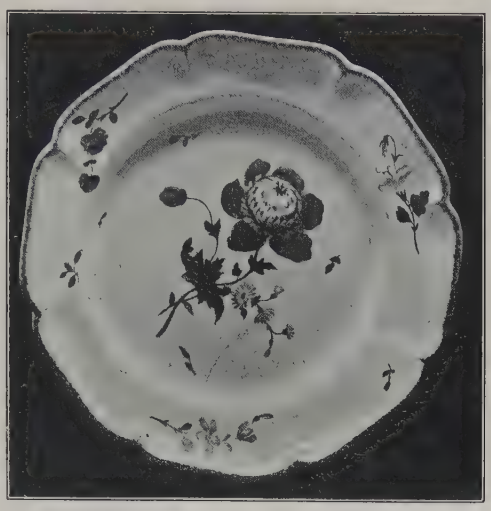


Fig. 400.—Plate with flowers painted in colours. Factory of Honoré Savy, Marseilles, about 1770–1780. Kunstindustrimuseum, Copenhagen.

As Chapelle does not seem to have marked his wares, it has not been possible to identify them with certainty. After the Duke of Penthièvre had assumed the patronage of the factory, it marked its productions SP (Sceaux—Penthièvre) in colours, with or without an anchor (in reference to the duke as Grand Admiral). Later this mark was *Sceaux* impressed, likewise with or without an anchor. The body is maize-yellow and uncommonly light, the glaze white like porcelain, but occasionally with a yellowish tone. The faïence of Sceaux is very rarely found outside France, and by no means frequently in that country. It is in consequence one of the costliest of all kinds of faïence. At the Bordes sale in 1911 a pastille-burner with a family scene after Greuze, birds and festoons, cost no less than 10,100 francs.

Like so many other French faïence factories, Sceaux ended by finding itself compelled to imitate the English earthenware which flooded the market after 1786. As evidence of this we have a plate at Sèvres, marked SP and decorated with a bouquet of flowers in the middle, three flowers on the rim and a red " combed " or shell edge.

This English ware, so often mentioned—known in France as *faïence fine* *—and its continental imitations consisted, as a rule, of a blend of plastic clay with flint or quartz pebbles, to which is often added a certain quantity of kaolin. As this body turned white on firing, it did not need the opaque tin-glaze, but only a transparent lead-glaze with which yellow-staining metallic oxides were often mixed so that the body itself should not produce too glaringly white an effect through the glaze. Now and then and in

* In German *Steingut* (in contradistinction to *Steinzeug*, for the Rhenish stoneware), in Swedish *flintporslin*.

certain places the body itself was also coloured, occasionally with various colours, and the clay thus stained to different hues was kneaded together so as to imitate the veins or graining of marble, agate, tortoiseshell and wood. Earthenware of this kind could be painted alike on the biscuit, to be fired a single time only, or upon an already-fired glaze, with a subsequent firing in a muffle-kiln. It was peculiarly well adapted to transfer-printing from copper plates. Its advantages as "useful ware" consisted first and foremost in its cheapness, due to the fact that it could be fired with coal instead of wood; next, in the greater lightness and at the same time hardness of the body, which remained white where chipped. To this may be added that the new ware, to begin with, assumed the style of the period and the alluringly pretty shapes which we owe to the good taste of Wedgwood.

FIG. 401.—Jardinière in green, black and crimson. Factory of Honoré Savy, Marseilles, about 1790. Musée Céramique, Sèvres.

The French centre for the production of earthenware *à l'anglaise* was DOUAI (Nord). Hither came, as refugees from the anti-Catholic movement in England, two brothers, *Charles* and *Jacob Leigh*, who had managed several factories in Staffordshire and now wished to make experiments in the same direction on French soil. They met with a favourable reception from the authorities, and obtained from a merchant named Bris the necessary means for setting up a factory; soon after they formed a company which in 1784, under the name *Houzé de l'Aulnoit & Cie*, obtained a privilege for producing a *fayence en grès pâte tendre blanche connue sous le nom de grès d'Angleterre*. After doing excellent business the factory was hard hit by the oft-mentioned treaty of commerce with England of 1786. It lasted, however, until 1820 before succumbing after constantly growing decrepitude. Meanwhile another factory had been started at Douai; in 1799 *Martin Dammann* had erected a new *Manufacture de grès anglais*, which began with seventy workmen and made wares of the same types as the older factory. But after a career of only five years this factory also came to grief. A similar fate also overtook, about the same time, a third factory at Douai, that of the brothers *Boulé*, which lasted only from 1800 till 1806, during the last year under the management of an old workman named *Halford*.

The productions of Douai are of many kinds, but consist for by

far the greater part of *cream-coloured ware* of the English type (Fig. 403). They mostly resemble Leeds ware, with which they have many forms in common, particularly those with pierced decoration. Such details also as the handles composed of two intertwined bands and the knob in the shape of a flower on the covers are well known in English earthenware. The other types made at Douai, such as a red stoneware and a black with garlands and festoons in relief, a jasper-coloured ware and a polychrome ware with gilding, were also in part imitated from English types. Not until the time of the Revolution did the factories there begin to follow paths of their own, taking up *faïences parlantes* in the form of snuff-boxes and plates, and also producing busts, of Voltaire and Rousseau amongst other persons. The wares of Douai are, as a rule, unmarked. The marks, of rare occurrence, are: "Leigh & Cie—Douai"—"*Leigh 17* . . . Douai"—"Martin Dammann."

FIG. 402.—Pastille-burner with muffle painting and *grisaille* designs. Sceaux, about 1770–1780. Musée Céramique, Sèvres.

Many of the unmarked productions of Douai are certainly taken for English—and many more besides. For the example set by Douai in manufacturing *grès à l'anglaise* was followed more or less unwillingly everywhere in France at the end of the eighteenth century. In addition to Sceaux, we have already mentioned Paris (with the factory of Ollivier and that at the Pont-aux-Choux), Lunéville, Bellevue and Saint-Amand-les-Eaux. We have yet to add a series of factories which were either forced by circumstances to betray their past and abandon their earlier production of true faïence in favour of the new *faïence fine*, or were founded from the outset with this purpose in view.

At CHOISY-LE-ROI, for instance, in 1804 the brothers *Paillart* established a factory which in 1824 passed into the hands of the firm of *V. Paillart & H. Hautin*. It is represented in the Sèvres Museum by a plate marked *Choisy*, in the middle of which is a circular medallion *printed* in black with a bust portrait of Marie-Antoinette, whilst on the rim is the inscription: "Marie Antoinette d'Autriche Reine de France—*Impression sous couvert par Brevet d'Invention.*"

Several factories for "fine" faïence were in existence at SÈVRES towards the end of the eighteenth century. That of *Lambert* made

pretty wares with the help of workmen from the famous porcelain factory. Another factory at Sèvres, that of *Clavareau*, occupied itself from about 1806 onwards especially with printed decoration. Attempts were also made at the porcelain factory itself to find a means of competing with the cheap English earthenware. The first-named of these factories is represented in the Sèvres Museum by several vases of various colours. One is yellow with goat's-head handles, festoons and medallions in relief, partly coloured, and is painted in blue and manganese; another, in the same shape, is pale green with black decoration. They bear the mark "Lambert & C^ie^," impressed. The Clavareau factory is represented by a plate with brown-printed decoration and the mark *Sèvres*, with the words (in a rectangle) *Impression sous Email à Sèvres Par Brevet d'Invention*. A plate with decoration painted in brown on the rim, stamped with the name *Sèvres* accompanied by a brown painted mark attributed to Buteux, a flower-painter from the porcelain factory, was perhaps made at that factory.

Among other pieces in the Sèvres Museum from Longwy (Lorraine), where a factory was established at the end of the eighteenth century, are a bust of Bonaparte and a tureen with imperial emblems, the handles being in the shape of eagles with outspread wings; the former has the mark *Longwy* incised, the latter is stamped "Longwy."

At Sarreguemines (also in Lorraine), where the Utzschneider family still carries on the factory founded about 1770 by *Paul Utzschneider*, a great production was developed about 1800 of wares on English lines, among them especially marbled wares. The productions of the factory of that period are almost always marked "Sarguemines." At Sèvres there is only a little brown jar, of earthenware coloured in the body.

At Orleans (Loiret), of which the earlier faïence in the Strasburg and other styles is difficult to identify, *Dessaux de Romilly* was in 1753 authorised to set up a manufacture of faïence *en terre blanche purifiée*. Its founder was succeeded in 1757 by *Gérault-Deraubert*, who enlisted in his service a talented sculptor from Sceaux named *Jean Louis*. To him presumably are due the models for some statuettes of children issued by the factory. It was occupied for the most part in producing marbled or agate ware, which is in some cases stamped "orléans," in others "grammont laine' (l'aîné) fabq^t^ a orleans." In the Sèvres Museum is a cream-coloured jug with flowers in relief. The said *Grammont l'aîné* was a manufacturer at Orleans at the end of the eighteenth century.

Apt (Vaucluse) seems not to have used any mark, although "Graesse" (following Jaennicke) ascribes to it an R. An earlier factory in a neighbouring village was amalgamated in 1780 with one in the town itself, under the management of a certain *Bonnet*.[70] To this factory are attributed both earthenware of a yellow body and

yellow and brown marbled ware. At Sèvres, among other pieces of the latter type, are a large vase-shaped fountain and a jug.

At Montereau (Seine-et-Marne) it was by Englishmen—*Clark, Shaw & C^ie*—that a factory was erected in 1775. With this was later amalgamated a factory at Creil managed by one *Saint-*

Fig. 403.—Lead-glazed earthenware (*faïence anglaise*), made at Douai, about 1780–1790.

Cricq, which employed workmen from England or from Douai. The united factories seem not to have had any mark. They are said to have been engaged chiefly in transfer-printing landscapes, views of towns and topical subjects, which is likely enough in view of the past of the Creil factory. It was at Creil that the first French transfer-prints on earthenware were executed, under the management of *Stone*, *Coquerel* and *Legros d'Anizy*. These decorations consisted of scenes from French history, the Fables of Lafontaine, portraits of great men, views in Italy and so forth. As the factory had its depot in Paris, its wares are occasionally marked: "Manufacture de décors sur porcelaine et fayence—Rue du Cadran No. 9 à Paris." Sometimes we find also the initials LCS (Legros d'Anizy—Coquerel—Stone) or merely the word "Creil." In the Sèvres Museum is a Creil cup with red and green flowers among black-dotted clouds.

Very few specimens of the *faïence fine* of Chantilly are to be seen in public collections. At the Victoria and Albert Museum there is a tea-pot with flowers in relief and gilt lines, marked with a hunting-horn in gold; at Sèvres, an oval dish painted in blue under a yellowish glaze with a pair of lovers, and

an octagonal dish (marked " Chantilly " with a P below), with circular centre and rim moulded in relief; in the museum at Rouen, a pretty tureen in the Louis XVI. style after a silver model. For the rest, nothing is known with certainty as to this production of earthenware in the town so well known for its porcelain.

There remains still to be mentioned lastly La Charité-sur-Loire (Nièvre), where *Francis Warburton*, son of a manufacturer in Staffordshire, set up a factory in 1802, his successor in the management, *Michael Willis*, being also an Englishman. Naturally English models were here followed. The factory produced not only *faïences fines*, but also " biscuits noirs égyptiens," that is, imitations of Wedgwood's so-called " basalt ware." The mark used (if any) was " La Charité," impressed.

With this " black basalt " we bring to a close—dreary and typical—the chapter on the French earthenwares of the seventeenth and eighteenth centuries. In spite of its ending, this chapter is one of the most glorious in the whole history of pottery. For Nevers, Rouen, Moustiers, Strasburg and Marseilles stand on a level with Delft, not only as in themselves some of the most important centres of earthenware production in the world, but also as the starting-point of practically all the subsequent factories for faïence on the remainder of the Continent, especially in Germany, Austria and the North. Many of these other wares are also remarkable and desirable; but it must not be forgotten that all the faïence of Germany and the North of Europe can be traced back in one way or another either to Delft or to the faïence of France.

We may regard as an after-effect—and the only one—of the attempt during the sixteenth century to set up a South German maiolica industry under Italian influence (see p. 184), the peasant potteries which throve exceedingly in the seventeenth and eighteenth centuries in the Salzkammergut and the other Alpine regions of Austria, and developed with special richness of colour and decorative value in Moravia and the North of Hungary. For the origin of the production of faïence in general in the seventeenth and eighteenth centuries in Germany we must look, on the other hand, rather towards the North and the West, to Delft and the French centres.

Fig. 404.—Lorenz Speckner: blue-and-white screw-topped flask. Kreussen, 1618. Kunstgewerbemuseum, Dresden.

For long the factory at Hanau, founded in 1661, was supposed to be the earliest in Germany. But when Brinckmann had collected together a number of hitherto unnoticed jugs of uniform type, many of which bore dates in the 1640's, and which could be assumed on several grounds to have originated at Hamburg, this city was allowed the honour of having possessed the first faïence-factory in Germany. Recent researches have cast doubts on its title to this distinction. For even if the Hamburg wares extend further back in date than has hitherto been supposed—the national museums at Stockholm and Copenhagen possess jugs belonging to this class which are dated 1624 (the earliest in the Berlin Museum is of 1629)—this record also has been beaten. Walter Stengel first drew attention in the *Mitteilungen aus dem germanischen Nationalmuseum* for 1911 to a little group of wares some of which are marked with the monogram L.S.[71]; several are also dated, the earliest (two screw-stoppered bottles bearing a monogram, in the Kunstgewerbemuseum at Dresden, and a third in the Germanisches Museum) bearing the date 1618. That these pieces are thus six years older than the Hamburg jugs at

Fig. 405.—Small blue-and-white drug-vase, "spiral" type. Kreussen, about 1660. Nationalmuseum, Copenhagen.

Stockholm and Copenhagen need not necessarily mean that the factory they come from was established earlier than that of Hamburg. As, however, for the present the date 1618 is the earliest found on German faïence of the seventeenth century, we set the piece (Fig. 404) to which it is attached and the group connected with it in the forefront of our story of the production of the earliest German faïence.

Fig. 406. — Blue-and-white drug-case, "spiral" type. Kreussen, about 1660. Kunstindustrimuseum, Copenhagen.

This group consists exclusively of blue-and-white faïence; characteristic of it is a mode of decoration in which the chief part is played by a peculiarly complicated spiral motive, as well as a few large, closely cross-hatched flowers, the style being that of the draughtsman or calligrapher rather than the painter. The group marks itself off, alike in motives and in handling, from all other earthenwares hitherto known from the Continent of Europe, and whence it springs it is not easy to say. Stengel supposes the monogrammist LS to belong to some place or other in Franconia; his reason for doing so is that most of the pieces of this class in German museums were acquired at Nuremberg. But nearly as many were found in Northern Europe. One or two fragments and three small pots of *albarello* form (Fig. 405) came to light in excavations at Copenhagen (they are all in the Nationalmuseum in that city); a larger *albarello* (Fig. 406) and an inkstand belonging to the Danske Kunstindustrimuseum came respectively from Copenhagen and Christiania, two drug-jars—one in the Nationalmuseum at Copenhagen, the other (Fig. 407) in the Danske Folkemuseum—from the pharmacy at Nykøbing. The type is represented also in the Kunstindustrimuseum at Christiania, as well as at Lübeck, where there are a pair of drug-pots from the municipal pharmacy of this ancient Hansa town. These last-named specimens are dated 1660, the drug-jars from Nykøbing 1668. In the intervening years there seems to have been a rapid falling off in the artistic traditions

of the workshop. The peculiar motives are still there, it is true, in the two drug-jars; but the glaze, which was formerly matt and fine, has become coarse and glistening; the blue pigment, originally light and delicate, is now dark and heavy, and, moreover, applied with the sweeping brush of a painter, regardless of the fact that the style was created for the manner of the draughtsman. Possibly the future will bring new material to bear on the history of this unknown factory; for, as the production extended over at least half a century and seems to have been essentially devoted to supplying the requirements of entire pharmacies, there can scarcely be any longer two opinions as to the fact that we have here the output of a factory, and not—as Stengel surmised—the production of a single man, "the Monogrammist LS."

Fig. 407.—Blue-and-white drug-vase. "Spiral" type. Kreussen, 1668. Dansk Folkemuseum, Copenhagen.

Although the faïence of Hamburg has been known for about twenty years longer than the "blue spiral ware" (as it has been christened in the North), and although Brinckmann certainly did not spare efforts to find out its history, absolutely nothing is known about it. Most of the specimens are without a mark; in the very few cases in which marks are found they consist of letters which cannot be interpreted. There is therefore no absolute documentary evidence of any kind as to the origin of these wares. As, however, the majority of pieces have been found in Hamburg and its immediate neighbourhood, and the arms of Hamburg and Hamburgers commonly occur upon them; as, moreover, certain of them can be proved to have been owned at Hamburg for a century, and the highly developed blue-and-white Hamburg faïence stoves of later times continue a local technical and artistic tradition which may very well be represented by the jugs, and must be sought for in vain elsewhere—we are entitled to judge the articles on these indications and to attribute these wares to the city of Brinckmann.

By far the greater number of them are jugs (Colour-plate V, Fig. 408), of a shape which is unknown elsewhere—a slender pear shape with wide foot and short neck usually closed with a pewter lid. They are of a heavy body, have a well-fused tin-glaze, and are painted in a beautiful bright blue colour, to which occasionally a

little strong yellow is added for certain details. They generally have on the front a large panel and in it a shield of arms, a merchant's mark, an emblematic subject (for example, Fortune or a Pelican in her Piety), representations of the Fall, Judith and other subjects. This panel is usually surrounded by flowers, branches of palm or other small leaves, springing from the part below the handle and spreading thence towards the front. In one instance only the whole jug is painted with flowers, which here have a yellow ring in the middle (Fig. 409). Otherwise the rule is painting in blue only in accordance with the scheme here described.[72] Dishes are of rare occurrence, such as one in the Hamburg Museum (Fig. 410), which is painted in the middle with a shield of arms within a wreath of foliage, while the rim is decorated with emblems and flowers in pure Chinese style. We have here a proof that the unknown factory was no less familiar than those of Delft with Chinese porcelain, but in the jugs it has transformed the style borrowed therefrom into a scheme of decoration of independent character. In the 1640's this decoration, as well as the productions of the factory in general, seems to have reached its highest development; in any case most of the dated pieces are of that period. The latest known is of 1656; the factory can hardly have existed very much longer.

Fig. 408.—Blue-and-white jug. Hamburg, 1624. National-museum, Copenhagen.

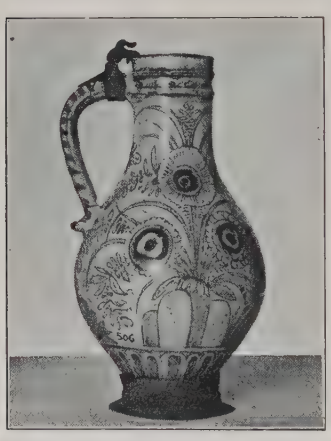


Fig. 409.—Blue-and-white jug. Hamburg, 17th century. Kunst-industrimuseum, Copenhagen.

Towards half a century later stoves began to be made at Hamburg with painting in blue, which at its highest level attained the greatest richness to be found in this class. The most characteristic feature of the Hamburg stove-tiles is the manner in which the pictorial subjects on them are enclosed by complicated, boldly composed borders of painted ornament, in the earlier phase of baroque style, in the later rococo; the subjects painted on the tiles are drawn from Greek and Roman mythology or from the Bible, or consist of landscapes, seascapes or views of towns. A splendid collection, both of more or less complete stoves and of

niches, cornices and separate tiles, is to be found in the Hamburg Museum, and is described in Brinckmann's *Führer*. In this work also are mentioned the names of some of the master stove-makers and painters to whom the most beautiful of the stoves are due, such as *J. H. Volgrath*, who in 1747, in association with the painter *Cord Michael Möller*, signed a stove with landscapes and views of Italian and French towns; *H. D. Hennings*, for whom also C. M. Möller painted a stove with subjects from the New Testament; *Heinrich Camp*, for whom, in 1752, *Johann Otto Lessel* and *M. D. May* decorated a stove with scenes relating to Hamburg trade by land and sea and the amenities of indoor life (Fig. 411). It is unlikely that these stove-decorators, one of whom, Lessel, came from the Meissen porcelain factory, would not easily have been able to paint dishes and such wares, and even have found pleasure in doing so. Therefore we are hardly making a mistake in attributing to Hamburg a blue-and-white dish in the Kunstindustrimuseum at Copenhagen, dated 1747, with the subject of the Judgment of Solomon, after Rubens; here also belongs, it would seem, a large dish preserved in the Schwerin Museum, in the style of Rouen, with the inscription *L—J—Anno 1774—d. 28 Aprill.* At that date blue-and-white was going out of fashion at Hamburg as elsewhere. Here, as everywhere, plain white stoves with or without gilding were beginning to be made even in the later part of the Rococo period, and the spread of classicism naturally put an

FIG. 410.—Blue-and-white dish with shield of arms and Chinese emblems. Hamburg, 1637. Hamburg Museum.

FIG. 411.—Tile from a stove made by J. O. Lessel and M. D. May for Heinrich Camp, Hamburg, 1752. Hamburg Museum.

irrevocable end to the cheerful painting of the potters. In their severely antique style, however, there is a beauty in the stoves made in the workshop at Eutin about 1810–1820 after designs by *Wilhelm Tischbein ;* with their friezes of figures after Greek vase-paintings they have a technical interest also, the light figures of the friezes being inlaid in an ingenious manner on a ground of dark brown clay.

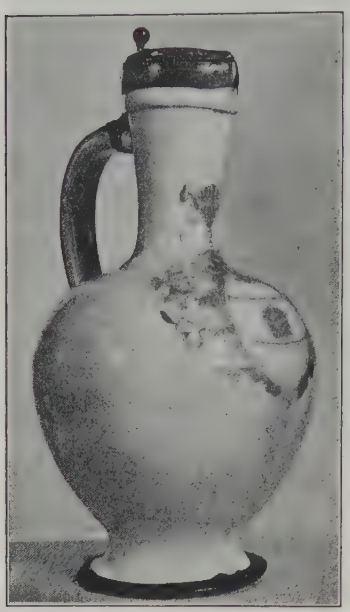


Fig. 412.—Blue-and-white jug (*Enghalskrug*) with the arms of von Auffese. Hanau, end of 17th century. Kunstindustrimuseum, Copenhagen.

In 1661 two Dutchmen living at Frankfort, *Daniel Behaghel* and his son-in-law, *Jacobus van der Walle*, sought a concession for a "Porcelain-Backerey," but as they did not immediately get a favourable answer to their application, they directed their request forthwith to Hanau, and here founded, in the same year, a factory which, until new facts come to light, may be named the third in the series. Its first workmen came from Holland, and it seems quickly to have got actively under way. For reasons unknown, however, its founders did not get their privilege prolonged, and their manager, *Johannes Bally*, took advantage of this to get it transferred to himself (in 1679). After his death in 1688 the concession passed to his widow, and when she also died (in 1693), the factory reverted to one of its founders, Daniel Behaghel, in company with Johanna van der Walle, the widow of the second. After repeated changes of ownership it fell in 1726 to *Heinrich von Alphen*. Between 1740 and 1745 it was owned by his son, *Hieronymus von Alphen*, later by a company, *Martin, Dangers & Co.*, who in 1787 had obtained a privilege for twenty years. Seven years afterwards, however, it was already in other hands, those of *Daniel Toussaint*, and in 1797 it finally passed to *Jacob Achilles Leisler*, under whom it seems to have succumbed about 1806.

Not many years ago its productions were still almost unknown, passing under other names, among them that of Delft. But since the appearance in 1913 of the great monograph by Ernst Zeh, it has become possible to form a general view of a series of types made in the factory, even if several of them show a similarity, often bewildering, to the wares of other places, particularly Frankfort.

In the First Period, reckoned by Zeh from 1661 to 1700, the

factory was under Dutch influences. The painting was for the most part in blue monochrome in the Dutch manner, but outlined in blue, instead of black, and here, as indeed everywhere except in Holland, use was not made of the *kwaart* which gives Dutch faïence its brilliance of colouring. Certain shapes were soon developed which continued to be typical of Hanau, even if they are found again at a later date with or without slight variations at Frankfort. These are a long-necked jug (*Enghalskrug*) with a slight lip, pewter cover, oviform body and broad foot, often strengthened with a ring of pewter (Fig. 412); also a second form of jug, likewise with broad foot, often bound with pewter, and with a spirally-fluted body, horizontally-reeded neck with tin cover, and often a twisted handle in the form of a pigtail extended into two curls (Fig. 413); and, lastly, certain dishes and plates radially folded on the rim and either flat or slightly convex in the part immediately surrounding the centre (Fig. 414). Side by side with these we find more ordinary shapes (for example, the plate with nine lobes), the Hanau origin of which is established partly by their marks, partly by their decoration. As for the latter, it generally consists on the long-necked jugs of a shield of arms, on the spirally fluted ones most often of scattered flowers with the intervals filled with sets of dots arranged in the form of a wheel, a ring or a cross, which generally give place here and there to a bird with outspread wings. This mode of decoration, created apparently by the Hanau factory, is most typical of it, and of most frequent occurrence; it occurs on plates also. The latter are, however, more often painted after Chinese originals with figures in landscapes, which are to be met with also on the fluted jugs and on jugs of a more general Dutch character. On these last, the neck is usually painted with a symmetrical leaf ornament of Dutch type.

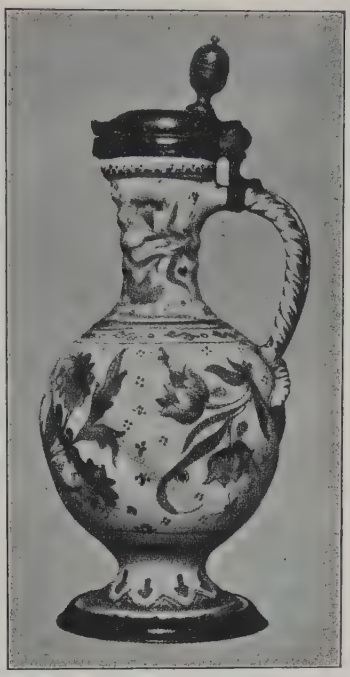


Fig. 413. — Jug with spirally-ribbed body, reeded neck and plaited handle. Blue-and-white. Hanau, about 1700. Kunstgewerbemuseum, Leipzig.

In the Second Period of the factory, placed by Zeh between 1700 and 1740, during the last fourteen years of which Heinrich von Alphen was sole proprietor, the traditions of the First Period were continued. The long-necked armorial jugs had then become an established speciality of the Hanau factory, continuing to be

made right on till the end of its career, as were also the spirally-fluted jugs with birds, scattered flowers and groups of dots; but in this period the sprigs became smaller than in the earlier stage, the birds more numerous, and the groups of dots closer. Just as by the diminution and multiplication at the same time of the individual motives this style was changed into a peculiarity of Hanau, so another of the leading motives of the First Period of the factory—a large and irregular bouquet of Chinese flowers—became in the Second Period more definitely distinctive of it by being displaced symmetrically and becoming formal and stiff (Fig. 415). As for the Chinese figure-subjects and landscapes, they continued to be recognisable as Chinese, but afterwards with a strong blend of European elements. A new development seems to have been a group of lobed plates with radially disposed designs extending from the rim inwards towards a small landscape, a few fruits or flowers in the middle. One of these plates and a few jugs have been subsequently painted in muffle-kiln pigments, either in the factory or outside it. Otherwise the colouring is either blue-and-white or in the four high-temperature colours. The glaze is generally grey, greenish or bluish (slate-grey or slate-blue), sometimes sprayed with manganese-purple round panels in reserve with painting in the colours just named.

Fig. 414.—Gadrooned dish, blue-and-white. Hanau, end of 17th century. Bayerisches Gewerbemuseum, Nuremberg.

It is difficult to understand why the Third Period of the factory (1740–1786), beginning with its transfer to Heironymus von Alphen, is called by Zeh its prime; for the new modes of decoration which, together with the use of the old styles, are the mark of the period, seem to be no great discovery. Neither certain plates with symmetrically arranged and stylised flowers and foliage in the four high-temperature colours nor other pieces with "German" flowers in approximately naturalistic treatment are of any considerable interest to those who have followed the splendid activities of the French faïence factories in the same directions; the same is true of the rather poor experiments with muffle-kiln pigments which were made in this Third Period at Hanau. This period seems to us in reality to have ushered in the decline of the factory in the Fourth and last Period (1787–1806), which was presumably soon consummated, as only a few isolated pieces are known of this

date. To judge from them, it seems likely that the majority of the wares of the factory during the last years of its existence were simple, useful wares and, like all such things, doomed to destruction.

By many shrewd deductions, sometimes perhaps all too shrewd, Zeh has succeeded in gathering together no less than 109 marks which he believes he can attribute to Hanau. "Graesse" gives 101. On this point we must refer the reader to one or other of these authorities, and be satisfied here with recalling the mark which, according to Zeh, may be regarded as the "general mark" of Hanau, being found on hundreds of jugs examined by him and occurring from the beginning of the eighteenth century right on to the last period of the factory. It is an incised mark, most nearly resembling in shape a clipped-off finger-nail. Another means of recognising the jugs of Hanau is a depression (made with a modelling-tool or the like) by which the handle is made fast to the body of the jug, appearing as a dent at this point of the ridge of the handle. We may mention, as a further indication of the jugs of Hanau, that they are almost always unglazed under the base. For the rest, it must be repeated that, in the absence of the nail-shaped incised mark or other marks of which the Hanau origin is borne out by evidence, the wares of Hanau are difficult to distinguish from other wares, and especially from those of FRANKFORT-ON-THE-MAIN, which have not, like Hanau faïence, any "general mark." The two specialists in this sphere, Zeh and Stoehr, are, moreover, at several points disagreed as to which wares belong to the one or the other of the two places. Of the jugs with plaited handle and reeded neck which Zeh assigns to Hanau, only three pieces are thought by Stoehr to belong to that place, whilst the remainder, according to him, are of Frankfort origin. In like manner, he is of opinion that handles with the depression on the ridge described above, so far from being peculiar to Hanau, are, on the contrary, distinctive of Frankfort. Zeh, on his side, has admitted that

FIG. 415.—Vase painted with flowers. Hanau, about 1700–1740. Kunstgewerbe-museum, Leipzig.

these depressions occur also on Frankfort jugs (occasionally, for that matter, on those of Florsheim as well). Nor are the two authors, so well versed in this subject, in the least degree more united on the question of the distribution of the modes of decoration in use in the two places, as regards which they draw their conclusions chiefly from considerations as to more or less disputable marks. In these circumstances it will be understood that an author who has not been able to rise to any great interest in the possible shades of difference between the wares of the two rival towns must refrain from any attempt to explain these differences. We here confine ourselves therefore to reproducing two specimens of faïence (Figs. 416, 417) which the two German authors will certainly be agreed in acknowledging as typical of the factory at Frankfort, adding, as regards its productions, that they are often recognisable by a somewhat porcelain-like glaze as smooth as a mirror, but of warm, white tone, and by a blue pigment of uncommonly brilliant strength. Great technical skill seems also to have been a feature of the Frankfort pottery, as among the specialities of this city were jars or jugs of more than ordinary size. For the rest, we may mention the following facts about the factory: It was founded in 1666 with a privilege granted—presumably in repentance for the attitude taken five years earlier towards the request for a concession by Behaghels and Jacobus van der Walle—to *Jean Simonet* of Paris. He had previously worked at Hanau, and was now supported financially by two well-to-do citizens of Frankfort, *Bernhard Schumacher* and *Johann Christoph Fehr*, who seems to have been the actual proprietor of the factory, since on his death in 1693 it passed into the possession of his widow and two sons. In 1723 it was transferred to *Georg Haszlocher*, who owned it for nine years only. During the next ten years it changed owners repeatedly, and then, from 1742 to 1774, belonged without a break to *Johann Heckel* and his son, but during the later years of this period paid so badly that in 1772 it had already ceased from active production.

Fig. 416.—Jug, painted in blue and manganese. Frankfort-on-the-Main, about 1700. Lockner Collection, Wurzburg.

From Hanau and Frankfort the manufacture of faïence spread

to many other places. Thus it was a potter from Hanau, *Johann Caspar Ripp*, who became manager of the factory founded in 1712 at NUREMBERG by three glass and pottery merchants, *Christoph Marx*, *Heinrich Godfried Anthon Hemmon*, and the guardians of *Johann Conrad Romedi*, a minor. After the death of Romedi in 1720 his share in the factory fell to *Johann Jacob Meyer*. That of Hemmon had previously been transferred to *Johann Andreas Marx*, who was one of the best painters in blue at the factory, and a useful man in other ways also, as he understood how to enlist the leading artistic talents from other places. We find mentioned in writing (partly on the wares themselves) as among the best painters, *Johann Wolff* (who afterwards founded the factories at Copenhagen and Stockholm), *Valentin Bontemps*, *Wenzel Ignaz Proschen*, *Adam Schuster*, *Georg Michael Tauber* and *Andreas Tauber*, *J. A. E. Glüer*, *Ströbel*, *Pössinger*, *G. F. Grebner*, *Georg Friedrich Kordenbusch*, *Caspar Neuner* and *Andreas Kordenbusch*.

FIG. 417.—Blue-and-white dish. Frankfort-on-the-Main, about 1700. Frankfort Museum.

After the younger Marx we find mention of *G. Salomon Kess* and *Georg Friedrich Kordenbusch* (just named) as occupants of the factory; towards the end of the century, *Johann Tobias Eckert*; as his successor, *Johann Heinrich Struntz*, under whom the factory seems to have come to an end about 1840.

FIG. 418. — Blue-and-white dish from the Romedi factory. Nuremberg, 1716. Schlossmuseum, Berlin.

Nuremberg faïence is marked only exceptionally with the N or NB in monogram of the city, but very often with the name or initials of the painters. Among early pieces from the factory are a blue-and-white plate with the arms of the Romedi family, a rich ornamental design, and the date 1716 (Fig. 418), and two oval panels of 1720 by *G. M. Tauber*, with portraits of the founders of the factory, C. Marx and J. C. Romedi (Figs. 419, 420); all these are in the Berlin Museum. The same artist painted in the same year and the same size the Four Evangelists (also in the Berlin Museum), and besides, a panel with a portrait of Johann

Jacob Meyer (in the Hamburg Museum). To 1720 also belongs a panel in the Germanisches Museum at Nuremberg, with a portrait (perhaps a self-portrait) of a painter otherwise unknown, Christoph Andreas Leitzel. In the Kunstgewerbemuseum at Leipzig there is a tankard painted in blue on a blue ground with

Figs. 419–420. G. M. Tauber: C. Marx and J. C. Romedi. Blue-and-white medallions. Nuremberg, 1720. Schlossmuseum, Berlin.

a childbirth scene (Fig. 421) by *Johann Andreas Marx;* a similar piece is in the Berlin Museum. By *Grebner* not a few works are known, such as an oblong blue-and-white dish (Fig. 422), formerly in the Lanna Collection, a blue-and-white dish of 1720 in the Hamburg Museum, with a basket of fruit and birds in the middle and small landscapes among the decoration on the rim, two tankards of 1728 and 1729 in the Gewerbemuseum at Stuttgart, a tankard in the Nationalmuseum at Munich, originally decorated at Bayreuth and painted over in 1731 by Grebner, several tankards in the Luitpoldmuseum at Würzburg, a dish in the Berlin Museum painted in deep blue with the Baptism, two dishes at Sèvres, one of 1728 with the Virgin and Child and St. John, the other of 1730 with allusions to the two-hundredth anniversary of the Augsburg Confession (similar pieces belong to the Berlin Museum and the Kunstgewerbemuseum at Dresden; the latter also possesses a blue-and-white bowl by Grebner of 1720 with the Baptism). *Ströbel* also is well represented at Sèvres—by a bell with the arms of Nuremberg, and a dish with ornamental border on the rim and a basket of fruit with two birds in the middle, both blue-and-white. Whilst the last-named piece is signed only *Ströbel 1730* (with a date in full), the bell has, in addition to the signature, the legend *Des h. R. Reich Stadt Nürnberg—17—24—Christoph Marx—Johan*

Jacob Mayer, disclosing that one of the founders of the factory was still one of its owners at the time in question. By *Glüer* the Hamburg Museum has a helmet-shaped jug with a cartouche borne by cupids, in which is a representation in high-temperature polychrome colours of the Fall. The same artist is represented in the Luitpoldmuseum at Würzburg by a jug with the subject of the Marriage at Cana. Fully signed pieces by *Georg Kordenbusch*, to whom we shall presently revert, are to be found at Sèvres, Berlin, Cologne, Leipzig, Würzburg and Hamburg. The pieces marked GK are also attributed to him, though they do not all seem to be the work of one and the same hand.

Fig. 421.—J. A. Marx: blue-and-white tankard with accouchement scene. Nuremberg, about 1720. Kunstgewerbemuseum, Leipzig.

Thanks to the signatures of the painters, and in many cases their peculiar style, it should be more than usually feasible in the case of Nuremberg faïence to give a survey of the share of the various artists in the best-known of the types of the factory. But this possibility does not yet seem to have been realised. We must therefore be satisfied for the present, as regards these wares, to give an account of some of their commonest characteristics.

In the best period they are painted in blue monochrome or less often in a varying number of high-temperature pigments on a white, pale blue or greenish glaze. Manganese purple plays a large part beside the blue, occurring in all shades, from the palest to almost black. Together with blue and purple we find a bright yellow and a warm yellowish-green. Red occurs as little as pure black. At a late stage, when the decline of the factory had already begun, it followed the example set in many places of painting in muffle-kiln colours, in the hope of being able to compete with porcelain, but with little success.

As regards motives of decoration, Chinese motives also are not wanting in Nuremberg faïence in the first and best period. But at an early stage they give way to plant ornament, in which a feather-like leaf (Fig. 423) is a constantly-recurring element. In dishes, plates and other flat articles the decoration is generally arranged radially or in other ways symmetrically. On jugs, tankards and other round ware, on the other hand, it is freer, being often broken up into small detachments with which the surfaces are more or less closely strewn. An oft-occurring motive, especially in the centre, is a basket full of fruit, in conjunction with which birds also occur. The so-called *Vögleinkrüge* (Fig. 424)—narrow-

necked jugs with plait handle, painted in blue on a slate-blue glaze with scattered flowers and small birds—are regarded as a speciality of Nuremberg. Jugs of this kind, which are made to the present day at Nuremberg and constitute a kind of tourist ware, were certainly produced in the eighteenth century just as

Fig. 422.—Blue-and-white dish by Grebner. Nuremberg, 1718. Formerly in the Lanna Collection.

much at Hanau, Frankfort and Ansbach. Other motives, on the other hand, seem to be peculiar to Nuremberg, such as landscapes of local character, biblical scenes and occasionally scenes from everyday life. Pronounced rococo ornament occurs seldom, and in such cases is generally the outcome of a free use of the ornamental engravings of J. E. Nilson of Augsburg. Georg Kordenbusch in particular seems to have painted after these; in any case he is represented in the museums at Hamburg and Cologne, as well as in the Germanisches Museum, by pieces painted after plates by Nilson. The forms are very nearly the same as those of Hanau and Frankfort: lobed dishes, jugs with plaited handles, and so forth. A speciality of Nuremberg, however, seems to have been the so-called *Sternschüssel* (Fig. 425), that is, large or small circular dishes with a sunk six-pointed star in the middle and heart-shaped depressions between the points of the star. The "rosette jugs" also (Fig. 426), with their pierced Gothic rosettes on the globular body, seem to have belonged especially to this city.

This is perhaps the place to recall that not all the faïence issued from the South German factories was painted in them. At

Nuremberg and Augsburg, in particular, there lived enamel-painters who had white wares delivered to them from the factories to be decorated by them at home with muffle-kiln painting, designs in purple or pictures in the so-called *Schwarzlot*. Such wares, consisting mostly of tankards and jugs, are almost always signed

FIG. 423.—Blue-and-white tray. Nuremberg, first half of 18th century. Nationalmuseum, Stockholm.

with the initials of the artist, either on the handle or amid the ornamental designs. The most famous master of this kind is the unknown monogrammist WR (about 1680), the glass and *Schwarzlot* painter *Johann Schaper* (Fig. 427), who lived at Nuremberg between 1640 and 1670, and found imitators as late as the eighteenth century, *Abraham Helmhack* of Ratisbon (born 1654, died at Nuremberg 1724) and the monogrammist J. L. F., that is, *Johann Ludwig Faber*, who likewise lived at Nuremberg. The works of these and other *Hausmaler*,[73] which are the pride of the German museums, fetch very high prices. Like so much else, they are naturally counterfeited in consequence. As examples have been seen in which the forgers had recourse to shapes which were foreign to the painters of Augsburg or Nuremberg, it is worth while remembering that the old decorations of this description are generally associated with the forms of tankard or jug (less often with plates and bowls) which are especially characteristic of Hanau, Frankfort and Nuremberg.

Contemporary with the factories of these places is that of BAYREUTH, erected by *Johann Georg Knöller* in or about 1720, and purchased in 1745 by the burgomasters *Fränkel* and *Schröckh*. The latter afterwards sold his share to *Johann Georg Pfeiffer*, who, having at the death of Frankel acquired the second share also,

became sole proprietor of the factory till 1767, at which time it passed into the possession of *Wetzel*, a member of the Consistorial Council. Between 1767 and 1783 it was under the management of a certain *Oswald*. As late as 1795 it was esteemed for its many pretty wares. But it was at its height under the Margrave Friedrich, during whose rule (1735–1763) all the arts were fostered at Bayreuth by a lavish and brilliant Court life.

Fig. 424.—Jug with grey-blue glaze and decoration in blue (so-called *Vögleinkrug*). Nuremberg, first half of 18th century. Formerly in the Lanna Collection.

Bayreuth faïence of the period of Knöller is marked *Baÿreuth. K.* or *Baÿr. K.* or merely B. K. (Bayreuth—Knöller), accompanied by painters' marks; Fränkel and Schreck signed B.F.S., Pfeiffer and Fränkel B.P.F., Pfeiffer, as the sole owner, B.P. The shapes used at the factory include the usual South German jugs with lobed body and plaited handle, also pear-shaped jugs and cylindrical tankards, waiters or trays, inkstands, candlesticks, etc. As at Nuremberg, the glaze is here often pale blue. The chief colour of the factory is a light blue veiled by a multitude of small white specks. The decoration consists, as a rule, of *Laub- und Bandelwerk* (foliated scrolls) of a peculiar type, forming a wreath round the rim of dishes and plates, whilst in the middle is a monogram or a shield of arms (Fig. 428). Scattered flowers and leaves occur, with small birds distributed amongst them. Decoration in muffle colours and gilding seems to have been employed at Bayreuth earlier than elsewhere, but certainly only now and then (examples are to be seen in the Luitpoldmuseum at Würzburg and elsewhere). A group of wares treated in this manner, of which a particularly nice sample was to be found in the Frohne Collection (Fig. 429), are attributed to the Vienna porcelain painter *Joseph Philipp Danhofer*; they are very reminiscent of Vienna porcelain of the period of du Paquier (1718–1743). In this connection we may mention an inkstand preserved in the Hamburg Museum with polychrome foliated scrollwork and gilt *chinoiseries*, quite in the early style of Meissen (Herold period). Several pieces of this category were sold with the Kitzinger Collection at Munich in 1912. Another group of productions of Bayreuth, consisting of shiny brown stoneware decorated in silver or (less often) in gold, we shall have occasion to mention in Vol. III. of this work; we shall there discuss all the types of brown stoneware made in imita-

tion of that of Böttger ware, and therefore most fittingly reviewed in connection with the latter, which, as is well known, marked a stage on the road to the discovery of European porcelain.

As to the work of a factory at AMBERG (in the Upper Palatinate, about thirty miles east of Nuremberg) we unfortunately do not find ourselves in a position to give any information beyond the fact that there is in the Sèvres Museum a coffee-pot marked with the name of the town and the date 1774; it is painted in polychrome with flowers and a butterfly. The factory was founded in 1759 by Simon Hetzendörfer, and exists to the present day. The usual mark of the factory was AB in monogram; it is found in this form on pieces in the Luitpoldmuseum at Würzburg.

FIG. 425.—So-called *Sternschüssel*. Blue-and-white. Nuremberg, first half of 18th century. Kunstindustrimuseum, Christiania.

A factory was started about 1710 by *Matthäus Bauer* at Onolzbach or ANSBACH, in Middle Franconia, a town belonging to the margravate of Ansbach-Bayreuth. A single group of its productions has lately come into deserved repute. The history of the factory is still far from known in all its details. It seems that *Johann Caspar Ripp*, who has been mentioned under Nuremberg, co-operated in the establishment of the factory; in any case, he found himself at Ansbach in 1710, and as the museum at Würzburg possesses a blue-and-white dish (Fig. 430) which he marked with his name in 1711, whilst it was only from 1712 that he was engaged as manager in the factory at Nuremberg, after having worked from 1703 to 1708 at Frankfort, it is probable that in the meantime he was employed at Ansbach, and that, among other pieces, the dish in question was made at that place. In the Bayerisches Gewerbemuseum at Nuremberg there is a jug with the signature in full of another painter, *Johann Georg Taglieb*, who can be shown to have been at Ansbach between 1722 and 1734 (later, from 1739 to 1741, he managed the factory at Rörstrand in Sweden); the jug is painted on a slate-blue glaze in two shades of blue with the little birds and flowers of Bayreuth. At the beginning, therefore, when the factory also imitated the manner of Rouen, it seems not to have had any perceptible independent style of its own. But from about 1730 onwards it was otherwise, presumably under the influence of *Georg Christoph Popp*, who

had already for a number of years been associated with the factory before he became, in 1747, its administrator, ending up in 1769 as its proprietor. Under him, at any rate, part of the group of wares were made to which we have alluded above and on which the reputation of Ansbach among collectors of recent times is based.

Fig. 426.—So-called *Rosettenkrug*. Blue-and-white. Nuremberg, first half of 18th century. Formerly in the Lanna Collection.

In this group (Fig. 431) the decoration of Chinese *famille verte* porcelain is imitated no less successfully than copies were made at Delft of many other classes of Far Eastern porcelain; its five colours, among them the splendid enamel-like green, were adopted without essential loss of its brilliant chromatic effects and with the additional beauty which the softer white faïence always has as compared with the hard white porcelain. As regards the decorative compositions also, the Chinese originals are followed in these wares; in the designs on the rim, however, they are often departed from in favour of the *Laub- und Bandelwerk* (foliated scrollwork) adopted in so many places in the eighteenth century. Coats-of-arms are also often found carried out in the colours of the *famille verte*. As a plate acquired in 1886 by the Germanisches Museum at Nuremberg bears the arms of the Counts Castell, the whole group was for long ascribed to their factory at Rehweiler (Lower Franconia). But researches in archives resulted in the discovery that this factory only existed from 1788 to 1792, and *famille verte* would be impossible from so late a time. The riddle was only solved by a tankard acquired in 1903 by the Würzburg Museum which is marked: *Ansp : popp—1768*. It did not, it is true, agree altogether either in the combination of colours or in their tone with full-blown examples of the "green family"; among other points, it lacked the characteristic iron-red and had a pale purple instead; but later investigations and finds have confirmed the correctness of August Stoehr in surmising a connection between this piece and the mysterious green group. It is now generally assumed that this belongs to Ansbach and

that its production for the use of the Court at Ansbach fell mainly in the 1730's.

The "green family" is closely connected with another of which the prototype was the Japanese Imari export porcelain with painting in underglaze blue and further decoration in iron-red and gold. It consists mostly of covered vases, tureens, bottles and bowls painted on a deep strong blue glaze, often over relief ornament, with *unfired* decoration of *chinoiseries* in gold and lacquer colours (cinnabar), which have in most cases more or less completely disappeared. On the vases (Fig. 432) we find sprays of flowers and birds in relief. Now and then we also meet with lacquer colours used alone without a basis of underglaze blue. Both classes are now amongst the costly rarities in the German antique market. A splendid collection of this class of wares belongs to the Luitpold Museum at Würzburg.

Fig. 427.—Johann Schaper: jug with painting in black (*Schwarzlot*). Nuremberg, about 1660. Schloss-museum, Berlin.

As we have said, Ansbach affected, in addition to these favourite types, various others, among them those of Rouen and Bayreuth (if indeed it was not Bayreuth that imitated Ansbach). The shapes more general in the South of Germany, such as the lobed dishes and plates with radial decoration on the rim and a landscape on a basket of fruit in the middle, were produced at Ansbach. We may also suppose to have come from this factory the tiles that cover the walls in several rooms in the castle of Ansbach, with representations in colours of Chinamen, peasants, landscapes, flowers, etc. (specimens may be seen in the museums at Würzburg and Munich). In spite of these tiles and the two Far Eastern types, the blue colour stands out as the chief colour used at Ansbach. It is deep and brilliant, often heavily outlined in blackish manganese. A characteristic of the blue-and-white Ansbach tankards, tureens, etc., of the 1730's is the border ornament of concentric semicircles.

The later more ordinary household wares from the factory are generally painted in high-temperature pigments, and are of but slight interest. On the front of the tankards is generally to be seen a pink with petals striped lengthways in yellow and green. Figure-subjects in a thoroughly primitive and summary form also

occur, such as huntsmen, peasants and other popular types. A tree of the palm order is usually set on each side of the handle of the tankard.

FIG. 428.—Blue-and-white dish with the arms of East Friesland and Brandenburg. Bayreuth, 1720–1745. Hamburg Museum.

The last chapter of the history of the factory is gloomy, as usual. The year after Georg Christoph Popp became its owner, he took into partnership Johann Gottfried Popp; they are mentioned as "Commissioners of Commerce." Both must have been dead in 1791; for we now find mentioned as owners of the factory *Johann Julius* and *Georg Ludwig Popp*. From 1795 only the latter is mentioned. A long death-struggle seems to have been the lot of the factory, for in 1807 it still maintained a modest existence under the successors of the old Popp. In the meantime it had rapidly declined. On a little jar with a handle, commonly painted with flowers in polychrome, which has strayed into the museum at Sèvres, may be read the inscription: "Abschiidt der Porzelainmahllerey in der Feijange-Faberick in Ansbach den der 13 Febr. 1804.—Der He(rr) ist gestorben, drum sind wir all verdorben." * A fully signed plate of 1805 in the Nationalmuseum at Munich seems to be the latest known work from the factory.

FIG. 429.—Tankard painted with muffle colours. Ascribed to Joseph Philipp Danhofer. Bayreuth, about 1740. Formerly in the Frohne Collection, Copenhagen.

In the German museums one may often meet with tureens and other covered vessels of faïence in the shape of ducks, geese, turkeys, partridges, pheasants and boars' heads modelled in their natural size and painted in colours after Nature. Such vessels, and no less realistic reproductions in faïence of cabbages and lettuces, artichokes, bunches of grapes, melons, etc., were made during the

* "Farewell of the porcelain painters in the faïence-factory at Ansbach, 13 Feb. 1804—The master is dead, therefore we are all ruined."

eighteenth century in many other places, among them Delft and Brussels, Proskau and Holitsch, Strasburg and Sleswick, Eckernförde and Kastrup (near Copenhagen). But those made at Höchst, in the neighbourhood of Frankfort, are reckoned among the best of their kind.

Fig. 430.—Blue-and-white dish by J. C. Ripp. Ansbach (?), 1711. Luitpoldmuseum, Würzburg.

Here, at Höchst, in 1746, two citizens of Frankfort, *Christoph Göltz* and *Johann Felician Clarus*, together with *Adam Friedrich von Löwenfinck*, who was born at Meissen and had latterly been engaged in establishing a faïence factory at Fulda, applied for a privilege for a porcelain factory. We shall have occasion to speak of this famous porcelain factory, the third in the series of German factories, in Vol. III. of this handbook. It must, on the other hand, be remembered that the factory also produced faïence, and, first and foremost, the vessels in the shape of living

Fig. 431.—Two pieces of *famille verte* faïence. Ansbach, about 1730–1750. Bayerisches Nationalmuseum, Munich.

creatures and plants which we have just mentioned. As the painters in this place painted on faïence and porcelain by turns, its faïence is, as a rule, decorated in muffle-kiln colours and with a fineness that makes it reminiscent of porcelain. When it is

marked, which is far from always the case, it is with the wheel from the arms of the Elector of Mayence, which was also the mark of the porcelain factory, but is on faïence generally accompanied by a painter's mark. Some of these latter marks E. W. Braun of Troppau has succeeded in explaining. Thus JZ stands for *Johann Zeschinger*, FH for *Friedrich Hess*, I.H. for *Ignaz Hess*, AL for *Adam Löwenfinck;* others, such as B.B., G.C., M.S., LR, and AMB, still await interpretation.

Fig. 432.—Vase with blue underglaze and lacquer painting with gold on a relief ground. Ansbach, about 1730–1750.

While Hochst porcelain is to be found everywhere, its faïence is quite rare. Certain heads of wild boars and turkey-cocks (Fig. 433) in the museums of Berlin, Stuttgart and Hamburg, and a centre-piece in the Germanisches Museum at Nuremberg, are outstanding witnesses to the art of Zeschinger. Ignaz Hess is represented in the museum at Troppau, which possesses also a muffle-painted tureen (Fig. 434), by a covered vase painted with flowers; in the Kunstgewerbemuseum at Strasburg is a dish painted by Friedrich Hess, with rococo border in yellow and black and crossed ears of corn within a wreath in the middle. The Sèvres Museum possesses a small fruit-bowl by Löwenfinck, strewn with polychrome flowers.[74] The relative rareness of Höchst faïence is explained by the fact that the factory early gave up its activities in this direction, to devote itself exclusively to porcelain. About 1760 the production of faïence seems to have been discontinued. A few years later the manufacture of porcelain was at the height of its success, but towards the end of the century the factory shared the universal fate, and languished until the war dealt it its death-blow. It was not, however, as stated in all handbooks on pottery, destroyed by Custine in 1794; for the General was no longer alive at that time. It ended its existence in a less dramatic

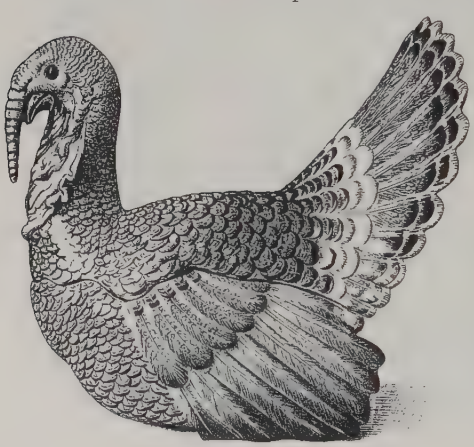


Fig. 433.—J. Zeschinger: tureen in the shape of a turkey. Höchst, about 1750. Hamburg Museum.

manner, being sold by auction with all its contents in 1798. Some of its stock must nevertheless have been preserved, for about 1830 several hundreds of the moulds for figures and groups of this old Höchst factory were acquired by the Forstmeister (Chief Commissioner of Forests) *Daniel Ernst Müller* for the factory set up by his mother in 1827 at Damm, near Aschaffenburg, for the production of "*fin Fayence*" (lead-glazed earthenware); the reproductions made from them which were put on the market are marked with the wheel of the Höchst factory accompanied by a D. Among the most monumental are a Crucifixion group by *Johann Peter Melchior* (examples in the Städtisches Historisches Museum at Frankfort, and formerly in the von Gasser Collection), "the Great Emperor of China," and a group of children representing the Arts and Sciences, of which an example with the date 1854 (Fig. 435) belongs to the Franconian Luitpoldmuseum at Würzburg.

Fig. 434. —Tureen painted in muffle colours. Höchst, about 1750. Troppau Museum.

As at Höchst, so in the old Hessian city of Fulda, the production of faïence went on side by side with that of porcelain, to give place after a short and illustrious period to the latter. This factory also is connected with the name of *Adam Friedrich von Löwenfinck*, this typical eighteenth-century "arcanist" having in 1736 escaped from the porcelain factory at Meissen and settled at Fulda as Court enamel-painter. He cannot have remained there long, as in 1746 he was, as we have seen, co-operating in the establishment of the factory at Höchst (which he left again in 1749). Meanwhile he seems to have set in motion a faïence factory at Fulda, which was, however, only of short duration. Two years after the

Fig. 435.—Group of children. Damm, near Aschaffenburg, 1854. Luitpoldmuseum, Würzburg.

beginning of the Seven Years' War it had already been given up. The better known porcelain of Fulda was the output of another factory, erected in 1765 after the peace.

The city does not seem to have yielded any great output of faïence, but choice quality made up for small quantity. The wares of Fulda, which were long supposed to have come from Warsaw, are painted in muffle colours and richly decorated with gold. Precious metal to the value of more than ten guilders was consumed on a single set of vases alone, executed by Löwenfinck in 1744. Fulda faïence is also distinguished from other German faïence by its great richness of colouring. It is marked *Fuld* or FD, with painters' marks as well. A very pretty gourd-shaped vase in the Hamburg Museum (Fig. 436) bears the arms of the city of Fulda (a black cross on a white shield) and the signature F.v.L., that is, Friedrich von Löwenfinck. Another vase by him of 1744 belongs to the Berlin Museum.

Fig. 436.—Vase, decorated in muffle colours and gold. Made by von Löwenfinck. Fulda, about 1740. Hamburg Museum.

One of the places which earliest followed the example of Hanau in obtaining a faïence factory (later to be the rival of Hanau) was Cassel. A factory was in existence there as far back as 1680, but its first productions seem not to be known. It was founded by *Georg Kumpfe*, and changed owners several times, until in 1724 it was taken over by *Johann Christoph Gilze*. After his death in 1735 it passed to his son, *Ludwig Gilze*, later—on the ground of financial difficulties—to the Landgrave of Hesse, under whom its operations were continued until in 1766 the attempts meanwhile made to produce true porcelain were crowned with success. With this presumably the production of faïence at the factory ceased. After making blue-and-white ware in the style of Delft, it later came under the influence of Hanau. According to Brinckmann, it is believed to have produced also in the 1760's table services painted in colours. We gather from a schedule of

Fig. 437.—Vase of marbled earthenware. Steitz factory, Cassel, end of 18th century. Hamburg Museum.

patterns of the last years of the factory that it also made stoves. The mark ascribed to it is composed of the letters HL, interpreted as meaning "Hessenland," in monogram. The initials IHK, occurring on a tankard with the date 1719, in the Hamburg Museum, was explained by Brinckmann as referring to *Johann Heinrich Koch*, who rented the factory from 1719 to 1724. In his guide to the Hamburg Museum Brinckmann gives (p. 493 foll.) a very complete account of certain other factories at Cassel, which devoted themselves at the end of the eighteenth century to producing earthenware of all kinds of English types; among these, the factory set up about 1771 by the Court Confectioner *Simon Heinrich Steitz* has left us very attractive wares resembling the imitations of agate and jasper made by Wedgwood.

FIG. 438.—Centre-piece, painted in high temperature colours. Flörsheim, about 1770. Hamburg Museum.

We reproduce (Fig. 437) a marbled vase (made of clays of different colours kneaded together) from the Steitz factory, now in the Hamburg Museum. It is marked "Steitzische Vasenfabrik in Cassel."

In the neighbourhood of Hanau lies OFFENBACH, where in 1739 *Philipp Friedrich Leyh* (or *Lay*) founded a factory which seems to have been started with the help of workmen from Hanau, and was in any case under the influence of the factory in that place. In 1762 his privilege passed to his son, *Georg Heinrich Leyh* (*Lay*), and from him in turn (in 1765) to *Christoph Puschel*. Afterwards the factory changed hands repeatedly. It is shown to have been still in existence in 1807, both by a piece in the Historisches Museum at Frankfort, with a mark given by "Graesse," and by a dish with a bird in the middle, in the Landesmuseum at Cassel, which is marked *Offenbach 1807—Frantz G. Jülb*. At an earlier stage the mark was O, followed by two F's written in one. The wares of Offenbach are mostly decorated with flowers, among them tulips, in the four high-temperature colours.

South-west of Offenbach, between Frankfort and Mayence, lie Kelsterbach and Flörsheim, both situated close to one another on the Main. A factory was founded at KELSTERBACH in 1758 by *Johann Christian Frede*, with a privilege which he shared in 1760 with *Kaspar Maintz*. It was presumably the same factory

that began about the latter date to make porcelain. It does not seem, as a rule, to have aimed with its faïence above wares for everyday use; some of them are like the latest wares of Hanau, whilst others are imitations of porcelain with flowers in blue. In the Hamburg Museum, however, there is a plain white statuette

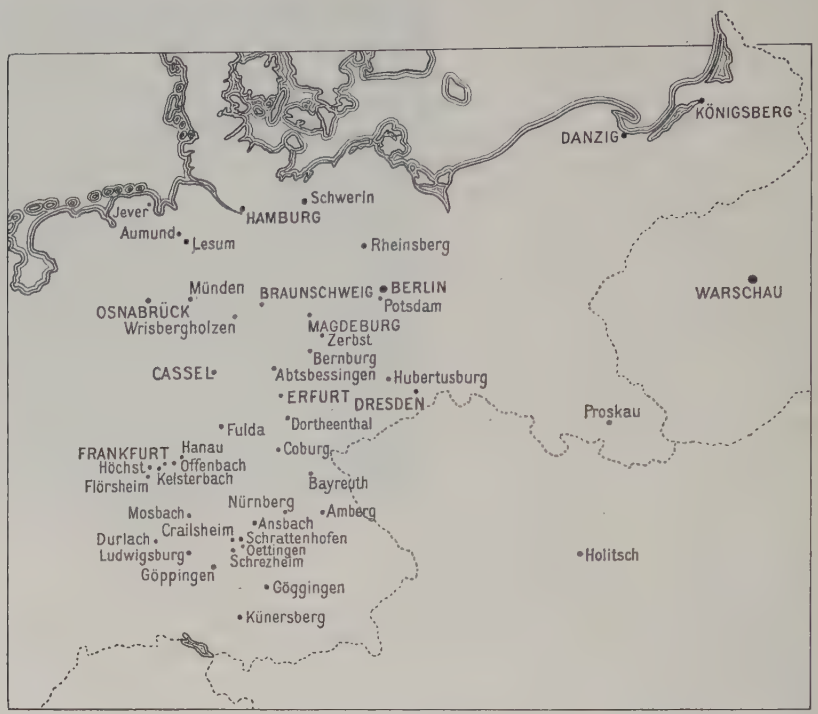


FIG. 439.—Ceramic map of Germany.

of Judith with the head of Holofernes, which bears the letters HD in monogram, that is "Hessen Darmstädtische (Manufaktur zu Kelsterbach)." We may refer the reader to "Graesse" for other marks of the factory.

The neighbouring factory of FLÖRSHEIM was erected in 1765 by *Georg Ludwig Müller*, who in 1773 sold it to the Carthusian Monastery at Mayence, on behalf of which it was managed for a time by *Kaspar Dreste* of Hofheim. Later, in 1781, it was leased to *Matthias Joseph Weingärtner*, who set about producing "English" *faïence fine*. In 1797 it was sold to an official named Kronenbold, and his nephew Machenhauer. It was carried on by their successors till 1846, and is in operation at the present day. Its original mark was FH (Flörs Heim) in monogram; but Weingärtner, who from 1790 onwards made earthenware of the English type, used side by side with it his own (impressed) mark, consisting of a bunch of grapes, in allusion to his name, surrounded by his initials MJW. From what has been disclosed up to the present as

to the " English " wares of Weingärtner, they seem to have been partly in shapes of the earlier period and painted with roses and other flowers in blue. In earlier times the factory does not seem to have aimed remarkably high. At best its faïence resembles that of Hanau; for the most part it consists of simple peasant wares (as may be seen from several pieces at Sèvres), with nothing to recommend them but a somewhat more than usually smooth glaze. Yet the factory seems not to have been quite without artistic hands. At any rate, there is in the Hamburg Museum a centre-piece with plastic decoration and painting in high-temperature colours (Fig. 438), bearing the mark of Flörsheim, which rises a good deal above the ordinary.

Fig. 440.—Coffee-pot with polychrome decoration. Durlach, 1827.

It will now perhaps be as well for the reader to cast his eye over the ceramic map of Germany here given (Fig. 439); for most of the small factories in Baden, Württemberg and Bavaria mentioned in the following pages were situated in small towns, of which the existence will be known to very few.

Almost in a direct line south of Flörsheim, a short way from Karlsruhe, lies Durlach, where a manufacture was begun in 1749, after a circumstantial history of preliminary essays and struggles.* The founder of the undertaking at last set on foot (which continued for about a century) was *Johann Adam Benchiser* (or *Benckieser*). Neither his mark nor any other which would disclose their origin, occurs on the earlier wares of Durlach; we find, on the other hand, numerals (from 1 to 8) painted in black, which seem to indicate the size of individual pieces in services. We also meet with names of painters such as Löwer, Keim, Dumas and Karl Wettach. It was only when the factory took to making " English " earthenware, at the beginning of the nineteenth century, that it adopted a mark, the name " Durlach " impressed. Brinckmann, who made it the subject of special studies, tells us of its earlier faïence that its body is pale, yellowish-grey, sometimes of a reddish cast. Its tankards and jugs, with the exception of the earliest, are unglazed on the bottom and show rough traces of separation by means of a string from the potter's wheel. Among its colours the blue is somewhat pale and washed-out in the earlier pieces, dark and strong in the later. Manganese is lavishly used and often occurs " effervescent " with many white specks. The green is pale bluish and dim. Yellow occurs as lemon-yellow, shaded with ochre. In the earlier pieces we find employed also

* See on this subject *August Stoehr;* " Ein Frühwerk der Durlacher Fayencefabrik," *Der Cicerone*, II. (1910), p. 310.

a brownish-grey, in the later a dry brick-red. Black is used in inscriptions and also, as a rule, for the painting of the outlines. A large proportion—the most considerable—of the wares of Durlach consists of jugs (Fig. 440), often with pewter cover and foot-ring. The decoration upon them is generally made up of slight rococo ornament framing a pictorial subject on the front, representing emblems of industry or figures employed in industrial occupations. They are generally accompanied by inscriptions—the name of the person who ordered the piece, the date, an aphorism in rhyme or otherwise. On either side of the handle are generally seen flowers—roses, tulips or forget-me-nots. The type here described lasted into the nineteenth century. Long after the time when asymmetrical framework-borders had gone out of fashion, pure rococo designs were still occasionally used at Durlach. The factory did not come to an end until about the middle of the nineteenth century. It seems to have been at the height of its career in the last quarter of the eighteenth. As regards its *Steingut* ("English" earthenware), it is of a buff, or rarely quite white, body with yellow or yellowish-brown—rarely quite white—glaze. The white wares are, as a rule, unpainted, but now and then decorated with landscapes in blue or with sprigs of flowers in colours; the yellow is, as a rule, decorated with a frieze of vine-leaves in dark brown or black.

FIG. 441.—Bust in white faïence. Duke Charles of Württemberg. Ludwigsburg, about 1765. Altertümersammlung, Stuttgart.

The factory at MOSBACH, a town in Baden which belonged to the Palatinate until the partition of the latter in 1803, is associated with two names almost equally well known elsewhere, namely, *Pierre Berthevin* (director of the Marieberg factory in Sweden from 1766 to 1769), and *Johann S. F. Tännich*, one of the most typical of the eighteenth-century vagrant ceramists, who worked first of all at Meissen, then under Hannong at Strasburg, later at Jever, becoming afterwards manager of the factory at Kiel, which also, however, he abandoned to take over the Mosbach factory. It was founded in 1770, by Berthevin under the protection of the well-known patron of the Frankenthal porcelain factory, the art-loving Elector Palatine Carl Theodor. After only two years had passed, however, Berthevin was obliged to give up his position, and after an interregnum of two more years Tännich became the

manager, or rather (on certain conditions) the proprietor of the factory. As it did not pay any better under him than under his predecessor, Carl Theodor engaged a foreman at Durlach named *Johann Georg Friedrich List* to take over the control, whereupon Tännich (in 1781) moved to Mannheim, and later to Frankenthal, where he produced stoves. List, however, soon managed to prove himself little worthy of the confidence of the Elector. One fine day in the beginning of 1787 he disappeared, taking with him a good part of the capital of the company he represented. Between 1787 and 1828 the factory belonged to the firm of *Roemer & Co.* It was still in existence in the early 1830's, but at that time hardly produced any more other than ordinary useful wares.

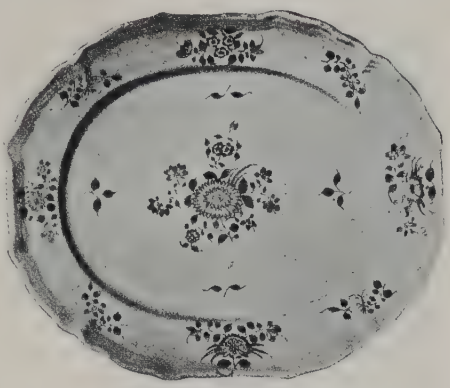


FIG. 442.—Dish painted in high temperature colours. Schrezheim, second half of 18th century. Altertümersammlung, Stuttgart.

Of the earliest wares, belonging to the pre-Tännich period, nothing has so far been found. The wares of Tännich, on the other hand, are believed to be identifiable in certain pieces marked with a T. Other wares of his time are marked with the monogram MB below an electoral hat resembling a crown. In the time of List the mark of the factory was *CT* (Carl Theodor) in monogram, as on Frankenthal porcelain, but without the crown of the latter. When Mosbach became part of Baden in 1806, this mark was changed to *CF* (Carl Friedrich).

One of the earliest pieces of Mosbach faïence is a rococo clock in the palace at Karlsruhe, marked "Mossbach . . . 1774"; one of the most noteworthy is a portrait medallion of the Elector Carl Theodor, carried out in 1783, in the Bayerisches Nationalmuseum at Munich. In the Luitpoldmuseum at Würzburg are to be found parts of a service with prettily-painted polychrome landscapes.

The jugs of Mosbach are much like those of Durlach, but we find, as well as the jugs, cylindrical tankards, on which there is generally the name of the destined owner or a motto enclosed by a wreath of flowers. Plates with mottoes also occur. The later of the more ordinary wares of the factory are poorly painted with forget-me-nots, sometimes also with cornflowers. At the critical moment for almost all the faïence factories of the Continent, Mosbach also was—we may almost say as a matter of course—obliged to try its hand at *Steingut.* Its wares of this class from 1818 onwards were stamped M or "Mosbach"; they have a grey or dirty white glaze and are not painted.

Lower down in a line south or slightly south-east of Mosbach, in the Neckar district north-east of Stuttgart, lies the Württemberg town of LUDWIGSBURG; the fame of its porcelain for long caused it to be forgotten that in the eighteenth century (from 1763 onwards) it also produced faïence. Another circumstance was that the mark of this faïence, two C's crossed (like that of the porcelain, but without the crown), was similar to the Niderviller mark of the Comte de Custine, and gave rise to confusions. To the present day there is uncertainty as to the faïence wares of Ludwigsburg, the rarity of which makes it still more difficult to get a general survey of them. The largest production of the factory may be a colossal bust in white faïence of Charles I., Duke of Württemberg, now in the Staatsammlung vaterländischer Altertümer at Stuttgart (Fig. 441). In the Sèvres Museum there is a covered jar marked with the crossed C's above a W, and decorated in muffle colours and partly worn-off lacquer gilding. In the Hamburg Museum there is an oval dish with a large floral monogram in the middle and four blue cartouches with groups of fruit on a black ground,[75] and also a rococo tureen with a branch of lemons on the lid and painting in blue, manganese, yellow and green (high-temperature pigments). The latter piece is marked with a B under the crossed C's (which Brinckmann conjectures to refer to the wife of Captain *de Becke*, for several years manageress of the factory); the former is marked with the two C's only.

FIG. 443.—Tankard, painted in high temperature colours. Crailsheim, 1749. Luitpold-museum, Würzburg.

South-east of Ludwigsburg lies GÖPPINGEN in Württemberg (not to be confused with Göggingen in Bavaria, mentioned below). Here in 1741 *Andreas Pliederhäuser* and an associate obtained a privilege for the erection of a factory which was already productive in the following year. Eight years later Pliederhäuser went into partnership with *Christian Rupprecht*, who had been in a good many places, among them Hamburg, Delft and Fulda, before he settled down at Göppingen. When, in the course of time, confidence in him began to wane, two other ceramists were called in, the porcelain-painter *Cyriacus Loubert*, who had learned painting at Wrisbergholzen in Hanover, and his colleague *Georg Adam Fichtmayer*. In 1753, Pliederhäuser died in poverty, whereupon his son, *Johann Matthias Pliederhäuser*, inherited the privilege. After this nothing more is heard of the factory for thirty-five years. In 1788 the last-named owner is seen to have had diffi-

culties in connection with the usual tariff questions. When the factory came to an end is not known.

A group of wares ascribed to Göppingen are marked with a stag's horn in reference to the arms of Württemberg. On a large blue-and-white vase in early Strasburg style in the castle of Ludwigsburg, this mark is accompanied by the letters IMPH, which have been expanded: "Johann Matthias Plieder-Häuser." The productions of the factory are of a reddish-buff body with thick greyish glaze. Painting in blue, sometimes of two shades, was a special feature. Later pieces with the stag's-horn mark are for the most part of the nature of peasant pottery. Really artistic wares, indeed, do not seem to have been turned out by this factory.

Fig. 444.—Tankard ascribed to G. Leinfelder. Oettingen, about 1750. Schlossmuseum, Berlin.

A little further to the east in a north-easterly direction, at Schrezheim, near Ellwangen, a factory was erected in 1752 by *Johann Baptist Bux*, which was carried on after his death in 1800 by his heirs, among them a son-in-law named *Wintergerst*, and survived in a state of slow artistic decline until 1872, when it was destroyed by fire. In the chapel of St. Anthony at Schrezheim there is an altar-tabernacle of faïence (illustrated in *Schrezheimer-Fayencen* by Gustav E. Pazaurek, Stuttgart, 1909) which, by virtue both of its size and of its bold rococo design, is one of the masterpieces of the art of faïence in Germany. In the Luitpoldmuseum at Würzburg also a large statuette in white faïence of St. Nepomuk bears witness to the fact that the factory undertook important tasks in modelling. Like so many other factories, it also made tureens and boxes in the shape of lettuces and cabbages, melons, artichokes, etc. The majority of its productions, however,—such as come up at auction sales and in the antique market—are of an artless and homely character. One group of Schrezheim wares has a pale blue glaze, but a white glaze is the rule. They are painted sometimes in blue, but more often in several high-temperature colours, among them a yellow; the decoration consists either of "German" or of "Indian" (that is, Oriental) flowers, less often of ornamental designs in the style of Rouen. We reproduce (Fig. 442) as an example an oblong dish in the Altertümersammlung at Stuttgart.

It is marked on the bottom with a B under a small arrow. It is thought that this arrow, which was the mark of the factory, should be looked upon as three sprigs with reference to the name of the founder of the factory: *Bux(us)*, meaning box-tree.

The Luitpoldmuseum at Würzburg, which is so rich in South

Fig. 445.—Blue-and-white dish. Göggingen, about 1750. Gewerbemuseum, Reichenberg.

German faïence, has a tankard with a warrior brandishing a moss-green flag and gripping a man who stands at his side (Fig. 443). It is marked *Creilssheim*, and is, according to Stoehr, the earliest hitherto known piece from the factory at Crailsheim in Württemberg (about twelve miles north-west of Ellwangen). Other wares from this factory, of which the history is not as yet fully known, are painted with bouquets of flowers in the style of Strasburg; their typical colours are a moss-green and a yellowish-brown.

With Oettingen, lying about fifteen miles east of Ellwangen, and nine miles north of Nördlingen, we find ourselves, after our survey of the factories of Baden and Württemberg, once more in Bavaria, of the most important wares of which we have already spoken (Nuremberg, p. 353; Bayreuth, p. 357; Ansbach, p. 359). The factory at Oettingen, which was later (in 1737) transferred to a neighbouring site at Schrattenhofen, was founded in 1735. Its very rare faïence, chiefly found hitherto in the form of tankards, is either marked *Oettingen* or with an L

over Ö (separated by a stroke). Later wares are marked *Schrattenhofen*. About 1740 we find working at Schrattenhofen *Johann Ulrich Sperl*, a native of the place, who was afterwards at Kunersberg; in 1748 the factory was taken over by one Köhler. A very pretty tankard of about 1750 with the L-Ö mark belongs to the Schlossmuseum in Berlin; it is ascribed to another painter of blue-and-white, *Gottfried Leinfelder* (Fig. 444). Fully marked Schrattenhofen tankards are to be found, among other places, in the Luitpoldmuseum at Würzburg, the Bayerisches Nationalmuseum at Munich and the museum at Hamburg. Stoehr has pointed out that the factory of Oettingen-Schrattenhofen made not only ordinary faïence, but also brown stoneware in the Bayreuth style.

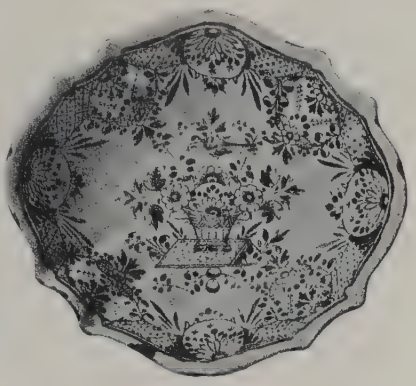


Fig. 446.—Blue-and-white dish. Göggingen, about 1750. Hamburg Museum.

In the neighbourhood of Augsburg lies Göggingen (not to be confused with Göppingen in Württemberg, already mentioned). The factory erected at that place in 1748, with a privilege from the Prince-Bishop of Augsburg, though founded there, was transferred a few years later from Göggingen to the neighbouring town of Friedberg. It is supposed that examples of Friedberg ware are to be seen in certain specimens of faïence painted with flowers in soft, subdued, high-temperature colours and bearing the mark CB, either with or without a crown, and the monogram JH. According to this view, the mark (compare p. 264) should mean "Chur-Bayern," the monogram *Joseph Hackhl*, who in 1749 was appointed modeller to the factory at Göggingen, and in 1752 acquired it as his property. Chinese as well as European floral designs seem to have been produced there, the painting being carried out both in blue monochrome and in several high-temperature colours. In the Kulturhistoriska Museum at Lund (Sweden) there is a fully-marked oblong dish with wavy

Fig. 447.—Blue-and-white dish. Künersberg, about 1750. Formerly in the Guggenheimer Collection.

edge, prettily painted in blue with a shield flanked by lions in the middle and a mottled band along the rim. E. W. Braun, in his notice of the factory, reproduces another dish (Fig. 445) with Chinese flowers in the middle and a trellis-diaper filled in with crosses on the rim, similar in style to that employed at the Store Kongensgade factory in Copenhagen. A third dish (Fig. 446), reproduced by Braun, shows that Göggingen also used as a central motive the basket of flowers with birds common to a number of South German wares.

Fig. 448.—Blue-and-white dish. Künersberg, about 1750. Formerly in the Gasser Collection.

Great variety of aspect is shown by the faïence of the last and most southerly Bavarian town we have to mention, namely Künersberg (in the neighbourhood of Memmingen). The factory, of which the history is to some extent obscure, was founded in 1745 by *Jacob Küner*, and was in operation until about 1770. Among its stock productions were imitations of the ornamental designs of Rouen in a strong blue on a brilliant and flawless milk-white glaze (Fig. 447). In other pieces yellow and green also occur. Others again are painted in several colours, with a predominant and peculiar yellowish-green. Side by side with these simple but yet unusually finely and beautifully executed wares, the factory produced others of a more imposing kind, among them certain vases with rococo relief ornament, which from their signature have been believed to be attributable to *Johann Ulrich Sperl*, already mentioned under Oettingen-Schrattenhofen. As Künersberg faïence shows great variety, not only in its colouring (gold also occurs upon it), but also in motives of decoration, being ornamented either with Chinese figures or flowers of Chinese character (Fig. 448), or with European flowers, pastoral scenes, etc., it is fortunate that it is to a large extent marked; in some cases we find the name *Künersberg* in full, in others the letters KB. It does not seem to be immediately evident that the letters KF, inscribed on a jug in the Berlin Museum, prettily painted in high-temperature colours, are correctly explained by E. W. Braun as meaning "Künersberger Fabrik."

Only a few isolated pieces are known from the factory at Coburg, the capital of Saxe-Coburg-Gotha (we are now at last

travelling northward in our ceramic journey through Germany). It was founded in 1739, and is supposed to have succumbed in the keen competition it soon met with from the rising factories in Thuringia.

The most important and longest-lived of these was probably that of Dorotheenthal, near Arnstadt. We find mentioned as "manufacturers" here in 1720 *Johann Theobald Frantz*, *Wilhelm Kanja* and *Johann Schnöter*. But the factory had then already been in existence some years; it was founded between 1707 and 1720 with the help of throwers and painters from Brunswick. A series of names relating both to its management and to its painting-shop has been published by Max Sauerlandt, who gathered together the first materials for its history. Of the fifty names or thereabouts of painters cited by him, the last of which is one ". . . . *brecht* aus Kopenhagen (1733)," only three have hitherto been found on faïence, namely, *Alex*,[76] whose signature is on a pretty blue-and-white dish in the Gewerbemuseum at Bremen (Fig. 449), *Wellendorf*, by whom there is a dish in the castle of Arnstadt, of curious effect, with the panels reserved on a manganese-purple ground with which we are familiar in Milanese and other Italian faïence, and, lastly, *J. G. Fliegel*, whose name, with the addition *Arnstadt d. 9 May 1775*, is inscribed on a jug with a figure of St. George in the British Museum. Of these pieces the Bremen dish, with its rich decoration of *Laub- und Bandelwerk*, is the most characteristic of the Dorotheenthal factory, which was at the height of its career before the Rococo period, and seems to have remained faithful to baroque motives of design (Fig. 450). With regard to colours, its productions alternate between blue-and-white and polychrome painting. Blue is used in the main for European designs, polychrome for Chinese. The latter colours consist exclusively of high-temperature pigments; muffle-kiln painting seems not to have been used at all in any of the Thuringian factories. A great part is played by a vivid iron-red colour, sometimes verging on orange. It is always laid on in

Fig. 449.—Blue-and-white dish by Alex. Dorotheenthal, 1726. Gewerbemuseum, Bremen.

strokes with a pointed brush, never in extended surfaces. The green pigment is a grey-green or blue-green, the yellow often approaches dark ochre. The mark of the factory was AB in

Fig. 450.—Blue-and-white wine-cooler. Dorotheenthal, about 1730. Germanisches Museum, Nuremberg.

monogram, that is, "Augustenburg," in the neighbourhood of Dorotheenthal, where Elisabeth Albertine of Schwarzburg-Sondershausen, in her time patroness of the factory, had her seat as dowager.

Fig. 451.—Dish painted in high-temperature colours. Erfurt, 18th century. Museum Fredericianum, Cassel.

Nearly related to the faïence of Dorotheenthal is that of Erfurt, of which the mark is the arms of the town, a wheel with six spokes; in addition, there are painters' marks, among them one exactly like that of Joseph Hannong. The colours are the same as those of Dorotheenthal as far as selection goes, but on the whole they are more brilliant; we usually find used (all in high-temperature pigments) a strong iron-red (brick-red), a light olive-green and a bright lemon-yellow, combined with a rich use of blue, whilst manganese plays only a more modest *rôle*. No new shapes were devised at Erfurt. Certain modes of decoration, on the other hand, seem to have been peculiar to the town; thus in plates with an animal, a human figure or other design in the middle, we

very often find a border, of which the peculiar pattern is shown in Fig. 451; on cylindrical tankards (Fig. 452) a ship or landscape is introduced in a cartouche, with or without a crown above it, reserved on a manganese-coloured ground. A special, but certainly only a very small, group is composed of certain wares which are decorated with grass-green ornamental designs outlined in manganese-purple. Lastly, a few pieces (in the museum at Erfurt, among others, an oblong tray with "broken" rim) show that in this town also attempts were made to imitate porcelain by means of delicate flower-painting in fine tones. We speak in this connection advisedly of the faïence of the town of Erfurt, not of the factory of the town; for Erfurt in the eighteenth century had three distinct faïence factories. In 1717, *Johann Gottfried Vorberg* and *Johann Ludwig Schumann* obtained a fifteen years' privilege for a factory, which seems, however, to have lasted only quite a short time; for in 1719 a concession was granted for a new factory. How long this existed is not known. Perhaps it was absorbed by the third factory, which obtained its privilege in 1734. Its founder was *Johann Paul Stieglitz*. His son, *Johann Christoph Stieglitz*, is mentioned as a "manufacturer of porcelain" between 1750 and 1754, and must have been dead before 1786. His son, in turn, *Friedrich Christoph Stieglitz*, is spoken of as a "porcelain manufacturer" in 1791. But in 1792 the factory seems to have stopped working, as in the "Industrial List" of Erfurt for 1793 it is no longer included. There are two old "Glaszur- und Farben-Bücher" from this factory, one of 1741, the other of 1788, with descriptions of the manner of preparing the various colours; in these a special part is played by yellow in all its many shades.

Fig. 452.—Tankard with crowned panel, painted in high-temperature colours. Erfurt, 18th century. Haenert Collection.

Fig. 453.—Blue-and-white flower-vase. Abtsbessingen, 18th century. Halle Museum.

At Abtsbessingen, a little Thuringian village about twelve miles south-west of Sondershausen, a factory for faïence seems to

have already been in existence in the first half of the eighteenth century, but the oldest document Sauerlandt has been able to find relating to it only dates from 1766. In that year *Heinrich Christoph Muth* is mentioned as "Pacht Inhaber der Hochfürstlichen porcellain fabric," * and this designation, coupled with the fact that the factory used the hay-fork from the Schwarzburg arms (formerly wrongly attributed to Brussels) as mark, sets it beyond all doubt that it belonged to, or in any case was under the patronage of, the reigning Prince of Schwarzburg-Sondershausen. This is also indicated by certain show-pieces which Sauerlandt found in the castle of Gehren, among them some vases with reserved panels painted in blue on a yellow ground, a pyramid of modelled flowers painted in green, red, yellow and blue, a blue-and-white garden-vase and a stove, also blue-and-white. The more ordinary wares of the factory, flower-vases (Fig. 453), tankards, jugs, inkstands, etc., are not altogether of rare occurrence, and may be seen in the museum at Halle, among other places. They are of a pale, low-fired clay, and have a very thick body, and a thick, soft, cream-coloured glaze, and, like the more pretentious pieces, they are painted both in blue only and in several colours. An oblong two-handled covered dish with four feet on the cover, preserved in the Kulturhistoriska Museum at Lund, has decoration exclusively in blue and a remarkably white glaze. As little is known about the end of the factory as about its beginning. Its last owner is said to have been named Wolff, and to have died in 1816.

Fig. 454.—Blue-and-white vase, copied from the Chinese. Made by Eggebrecht, Dresden, about 1720. Johanneum, Dresden.

It has long been known that faïence was made in Saxony, where the famous *Johann Friedrich Böttger* in 1711 invented European porcelain; for Böttger himself informs us, in a letter of 1707, that the chemist Tschirnhaus had given him the idea of attempting to imitate "Dutch Delft." It was known, moreover, that he had called in workmen from Holland and—as the experiment made with their help failed—a thrower named *Peter Eggebrecht*, who was at this time probably engaged at the factory of Funcke in Berlin. Before he had got very far with faïence, Böttger had succeeded in producing his brown stoneware, and, soon after, true porcelain. He therefore let the faïence-factory at Dresden to Eggebrecht, who soon discovered how to make it

* Lessee of the Princely Porcelain Factory.

productive. But shortly after he was enticed away to Russia; his absence, however, lasted only three years, after which he returned to Dresden, and there he died in 1738. Although at that time a faïence factory was in an even more difficult position in the very land of porcelain than elsewhere, and in spite of the keen competition also from the factories in Thuringia, Bavaria, Hesse and Anhalt, the Dresden factory was handed on as an inheritance in the family of Eggebrecht. In 1768 it became the property of a certain Christiane Sophie von Hörisch; in 1782 it was taken over by her son, *Carl Gottlieb Hörisch*. But it was at that time rapidly dropping back, and the following year it ceased working, after an existence of about three-quarters of a century.

Fig. 455.—Blue-and-white covered vase. Made by Eggebrecht, Dresden, about 1720. Johanneum, Dresden.

It is not many years since no one knew what was really turned out by this factory, founded by the discoverer of porcelain, the most ingenious ceramist of the eighteenth century. There was one, it is true, who divined what it was; this was Brinckmann, who in his guide to the Hamburg Museum (p. 495) already pointed to the probability that Böttger or Eggebrecht had a share in "those great vases and flower-pots, now preserved in the Johanneum, painted in blue in the manner of Delft." But it was Zimmermann—who has done great service in general by his study of Böttger—who first succeeded in proving the correctness of Brinckmann's conjecture (with which, by the way, Zimmermann does not seem to have been acquainted). In a preliminary inventory, dated 1721, of the Porcelain Collection at Dresden Zimmermann found, beside the registration of certain exceptionally beautiful large blue-and-white Chinese bottles or vases, a marginal note to the effect that a similar vase had in 1722 been ordered by His Majesty the King of Saxony to be made of "Eckebrechter Delfter Gut," and had been given by him to the Japanese Palace in the Neustadt of Dresden. This vase (Fig. 454) Zimmermann lost no time in finding in the Johanneum, and with it as chief witness he was able to bring forward proofs that a whole group of wares belonged to the long-missing and long-sought former factory of Böttger. The chief witness itself, a vase about 32 inches

(80 centimetres) high, nearly cylindrical, with cylindrical neck, with Chinese designs in blue in four side panels, had a somewhat undulating tin glaze, alternately thick and thin, with a tendency to "slide off" the body. Nor was the blue pigment with which it was painted faultless, having a disposition to form "eyes" or bubbles. Precisely the same symptoms were now found by Zimmermann, in the course of an investigation, on a group of other wares, also unmarked, among them the covered vases (Fig. 455) and flower-pots in the Johanneum referred to by Brinckmann, and a series of jars and jugs made for the Court Pharmacy at Dresden which bear the date 1718, and are painted in blue with the cipher of Augustus the Strong and the arms of Saxony and Poland (Fig. 456). Together with a minor series of pieces painted in lacquer colours, and thereby showing themselves to belong to a time when the firing of pigments was not yet mastered, and with certain faïence figures after well-known Böttger models (Pantaloon and Pierrot), afterwards brought to light by Trenkwald, all these wares represent the First Period of the Dresden factory, under Eggebrecht. But we now have clue pieces of the latest times of

Fig. 450.—Drug-vase with the arms of Saxony and Poland. Ascribed to Eggebrecht. Dresden, 1718. Riesebieter Collection, Oldenburg.

Fig. 457.—Lead-glazed earthenware (*Steingut*). Hubertusburg, end of 18th century. Kunstgewerbemuseum, Dresden.

the factory. Chief among these was a drug-vase, acquired at the Lanna sale for the Porcelain Collection at Dresden, decorated in just the same manner as the drug-vase just mentioned from the Court Pharmacy, with the arms of Saxony and Poland and the

monogram AR (*Augustus Rex*); it differs from the latter and the whole of the group it belongs to by being marked D.H., with the date 1781 below. As Augustus the Strong had at that time long been dead and the Saxon-Polish arms were no longer in existence, the jug marked in this manner cannot well be explained otherwise than as having been executed to make good or augment the equipment of the Court Pharmacy. But it is obvious that the mark D.H. can be interpreted as "Dresden-Hörisch," and thus several hitherto unidentified pieces have found their classification. Pieces decorated in several high-temperature colours are also among them. They comprise both plates and tankards, painted either with flowers or with a figure, or again with buildings. In the case of the polychrome wares, a corn-flower-blue and a yellowish-green have been pointed out as characteristic. But poor both technically and artistically as these late products of the old Dresden faïence factory are, they have only a purely historical interest, and hardly call for further discussion here.

Fig. 458.—Vase with lemon-yellow glaze and overglaze painting. Ascribed to Tännich. Hubertusburg, about 1770–1775. Kunstgewerbemuseum, Dresden.

Where Meissen porcelain was so near at hand, there was naturally not such a swarm of faïence factories as in many other districts of Germany. Apart from the old factory at Dresden, we know hardly more than one single factory in Saxony of any importance—that at Hubertusburg. It belongs to the last third of the eighteenth century, when affairs were already on the decline so far as faïence was concerned, and as its founder was withal a man who was not exactly dogged by success, namely, the oft-encountered *Johann Samuel Friedrich Tännich*, it had only a straitened existence in spite of many endeavours. At the back of Tännich, who in 1770 obtained permission to set up the factory at the old hunting-lodge between Dresden and Leipzig, stood a certain Count von Lindenau. This association only lasted four

years; then Tännich was obliged to make way for the Count, who himself took over the management. But the Meissen factory, with its powerful director, Count Marcolini, looked with no friendly eye on the new manufacture and impeded it in so many ways that Count von Lindenau at last lost patience and laid the undertaking at the feet of his Elector, merely requesting for himself a porcelain service as a "gracious memento." The Elector now took over the factory, but on the advice of Marcolini under the name of the latter, and in this way it was carried on between 1776 and 1814, confining itself to the manufacture of earthenware after English models. From 1814 to 1835 the business was carried on under the title "Königliche sächsische Steingutfabrik Hubertusburg." But despite all endeavours to add novelty to its productions, among other expedients by enamel-painting and transfer-printing, the attempt to keep it going was unsuccessful. In 1835 it was sold to a Leipzig man of business, under whom it declined still further, until about 1848 it passed away.

FIG. 459.—Blue-and-white vase. Potsdam, 1740. Schlossmuseum, Berlin.

Nothing is known from the factory in its latter stages but ordinary useful ware. Its best productions are its imitations of the models of Wedgwood (Fig. 457); but they are difficult to identify,[77] being, like the wares of the same order made at several other German factories, stamped "Wedgwood," with the intention of crowding the English wares out of the German market. They are, however; scarcely likely to exist in great quantities, as they were of a brittle material and had a glaze very liable to craze. A few pieces of semi-faïence of the period of Tännich have been brought to light, such as a couple of large vases, one of which (in the Kunstgewerbemuseum at Dresden, Fig. 458) is painted with flowers in muffle-kiln pigments over a lemon-yellow lead-glaze, whilst the other (in the Riesebieter Collection at Oldenburg) is painted with a bouquet in tones of purple on a sea-green ground. The latter vase is unmarked, the former, on the other hand, is marked with a tree surrounded by three stars with the name *Hubertusburg* below, and beneath this again the T of Tännich. On a white plate in private possession in Germany, painted in the manner of porcelain with flowers, is found the mark *H*(ubertusburg) with a *T*(ännich) below it. As we have said, the lead-

glazed earthenware (*Steingut*) was impressed with the name "Wedgwood." A stamp with the name of the place did not come into use until the nineteenth century.

The factory of Funcke in Berlin, from which Peter Eggebrecht is supposed to have been called away to Dresden, was not the only one nor the oldest in the Prussian capital.[97] As far back as the time of the Great Elector, a "Porcellain-Macher" was summoned hither from Delft, for whom a factory was fitted up at the Thiergarten at Potsdam, which a year afterwards was transferred to Berlin. Here about 1700 worked *Cornelius Funcke*, from whose factory there is to be found in the palace of Charlottenburg a large centre-piece with the eagle of Brandenburg, as well as two jardinières with the monogram of the Elector Frederick III. (later Frederick I., King of Prussia), which occurs also on some plates in the Hohenzollernmuseum in the palace of Monbijou at Berlin. In 1756, *Carl Friedrich Lüdicke* obtained a privilege for the erection of a new factory in Berlin, but little is known of its productions. We must attribute, it would seem, to a factory at Potsdam, founded by *Christian Friedrich Rewendt* about 1740, a series of wares which are among the most excellent imitations of Delft faïence, and yet, at the same time, have a special character of their own by which they can be distinguished from those wares.

Fig. 460.—Covered vase, painted in high temperature colours on a cobalt-blue ground. Zerbst, about 1740–1750. Schlossmuseum, Berlin.

When Christian Friedrich Rewendt died, in 1768, his undertaking was inherited by his sons *Friedrich Wilhelm* and *Johann Christian Rewendt*. The latter became sole proprietor in 1770, and was obliged in 1775 to declare himself bankrupt; a "Stuccator und Fayence-Fabrikandt" named *Sartory*, presumably one of his creditors, then took over the factory, to sell it again later (in 1790) to the wife of General von Linckersdorff. The same year Sartory founded, on behalf of the king, a new factory at Potsdam, which was commended in 1792 "wegen der vorzüglich schönen Fasson ihrer Arbeiten." * Otherwise little is known of it beyond the fact that it was sold in 1800 to Gottfried B. von Eckardtstein.

On the evidence of a blue-and-white jar with the mark *Potsdam —1740* (Fig. 459), preserved in the Schlossmuseum in Berlin, the great collector and meritorious investigator, O. Riesebieter of

* On account of the exceedingly beautiful style of its work.

Oldenburg, for the first time set aside, in 1912, a group of faïence that had up till that time been taken for "Delft," but when rightly regarded is distinguishable from the ordinary recognised Dutch types. To begin with, these wares, in contrast with those of Delft, are of a strongly reddish-toned body. Secondly, their stock of shapes differs in a number of decisive points from those of their prototypes, most of the vases (Fig. 460[98]), bottles, jars, etc., having more narrowly constricted profiles and being on the whole more slender than the corresponding Delft wares; like the latter, but more often than they, they are vertically ribbed or fluted. Finally, they have motives of decoration in common which, like the shapes, can be traced back to Delft, but have yet acquired certain guises of a definitely local nature. On the jar in Berlin the chief motive is a peacock among Chinese flowers, and this motive recurs on these wares with striking frequency. The same is true of an ornamental band of spirals. Riesebieter has traced for us the connection from piece to piece within the group he has isolated, which includes not only pieces decorated in an intense blue alone, but also others painted with other high-temperature colours—yellow, green and iron-red, as well as a few with a sea-green ground and others painted in "cold" lacquer pigments. The probability that these wares are really attributable to Potsdam and the factory of Rewendt is naturally increased by the fact that several of them are marked with a P, having an R inscribed below it.

Fig. 461.—Tankard painted in high temperature colours. Rheinsberg, 18th century. Kunstindustrimuseum, Copenhagen.

At Danzig, the capital of West Prussia, the making of pottery seems to go back a long way; as early as 1658 there is mention of *glazed* wares there. In the eighteenth century the city had several factories, but as none of these used any definite mark, their productions are no more easily distinguishable from one another than from the faïence of other places in West Prussia, which certainly exists. The whole group, which H. F. Secker has attempted to bring together, the central place for their study being the Kunstgewerbemuseum at Danzig, consists partly of blue-and-white, partly of polychrome pieces, and, like certain plastic wares connected with them, gives the impression of somewhat boorish work. The stoves with pictorial paintings from Danzig stand on a far higher level; the later examples of them are characterised by the fact that the panels on each tile, in the earlier

examples painted, are raised in relief like frames. These stoves may perhaps indicate that useful or decorative objects of a more remarkable kind than those hitherto shown to us must have been made at Danzig.

In this survey of the German factories, in which the material was arranged to begin with historically, to be followed afterwards on geographical lines, without, however, being able to avoid considerable breaks and serious flaws in the system, it has already been our lot to come up against figures whom it would have been tempting to follow on their wayward and intricate course through the world, if to do so would not have involved the risk of abandoning the whole narrative to absolute chaos. Such a figure, for example, was Tännich, whom we have already met with several times, and shall meet again at Kiel; such also was Ehrenreich, whom we now meet at KÖNIGSBERG, and shall meet again at Marieberg and Stralsund. *Johann Eberhard Ludwig Ehrenreich* was born in 1722 at Frankfort-on-the-Main, and devoted himself early to the study of chemistry, natural science and medicine. After journeys to France and England, he returned to Germany, but soon after he followed the calling of physician-in-ordinary at the Court of Sweden. Although the Swedish king died in 1751, Ehrenreich remained at Stockholm, and here in 1758, in company with certain capitalists, he set about establishing a factory for porcelain at Marieberg, in the neighbourhood of Stockholm. As in so many other places, the attempt to produce was a failure—for the moment—and, as in so many other places, they had to be satisfied with making faïence. Just when the manufacture of faïence had reached its height, Ehrenreich turned his back on his activities in Sweden, with nothing to show for them but the title of " Hofrath " bestowed upon him by his royal patron. He made his way to Stralsund, then under the Swedish crown, and here for some years he was the soul of the factory set up by von Giese, which he seems to have rented. At all events, he must have put his money into it, for in 1770 he went bankrupt. He now journeyed to Königsberg, where he applied for and obtained permission to set up a new factory. It seems to have got going in 1776, but it existed only under grave difficulties, and in 1788 it was sold by auction, whereupon it was taken over

FIG. 462.—Blue-and-white dish from the Ehrenreich factory. Königsberg, about 1780. Kunstindustrimuseum, Copenhagen.

by a " Provinzial-Controlleur " named *Buvey*. It changed owners several times more and, like practically all its sister factories, sought salvation in " English " earthenware—but in vain. About 1810 it seems to have come to an end, Hofrath Ehrenreich having died seven years earlier in his eightieth year. From some catalogues of auction sales of its wares held by the factory in 1779, 1780 and 1781, and from its advertisements in the years immediately following, we can see what kind of goods it turned out. But we are even better informed on this point by the few pieces extant. Its " English " ware was partly of " *paille* " colour (straw-coloured with a tendency towards sulphur-yellow), partly " *columbine*," that is, of the hue of a dove's neck, ranging between red and blue, a colour obtained by a blend of manganese and cobalt. In the true (tin-glazed) faïence of the factory (Fig. 462) blue is the leading colour. Alongside with it we find only a sparing use of manganese. The decoration consists exclusively of " German " flowers, that is, non-Chinese flowers. The glaze is greyish or of a grey-blue cast, the blue fairly often of a quite unusual intensity. Whilst the " English faïence " of the factory is merely stamped with a K (sometimes repeated several times), its true faïence is generally carefully dated, according to Swedish custom, with day, month and year, besides being marked with a painter's mark and finally stamped with a large monogram, HE, for " Hofrath Ehrenreich." When Brinckmann in his time (in 1896) first gave an account of this factory and its productions, the dates of the latter known up to that time ranged from 1777 to 1787.

Fig. 463.—Two-handled vase with flowers in relief, painted in high temperature colours. Zerbst, 18th century. Kunstindustrimuseum, Copenhagen.

Königsberg possessed another factory in that of the brothers Collin, which was started in 1776 by the gifted *Paul Heinrich Collin*. It lasted only for a decade, and all its efforts were directed towards the imitation of the various wares of Wedgwood. Brinckmann mentions as one of its chief works a large brown vase of stoneware type in the Prussia Museum at Königsberg. Of other thrown or cast wares from the factory only few are known. We know, on the other hand, from several examples, its moulded portrait medallions in a black " basalt " body of the Wedgwood

type. This is the case, for example, with a portrait of Kant, of which, besides several examples in black, there is one in white in the museum in Berlin. These medallions are marked either in German or in English or French as having been issued by the "factory of the Brothers Collin."

Fig. 464.—Blue-and-white dish, ascribed to Bernburg. First half of 18th century. Hamburg Museum.

From this excursion towards the East we must turn back to central North Germany, and stop for a moment at Zerbst, in the Duchy of Anhalt. Here a factory existed from 1721 onwards which was established by *Johann Caspar Ripp*, yet another of the many wandering founders of potteries of the eighteenth century, with whom we have already met at Nuremberg, Ansbach and Frankfort, and whom we might also have mentioned in connection with Hanau. He had been taught at Delft, was at Frankfort from 1703 to 1708, at Ansbach in 1710 and 1711, manager in 1712 at Nuremberg, which he left again only a year later, to settle, it is believed, at Hanau. Later he was at Brunswick and lastly at Zerbst. Though the history of the factory in that place has been elucidated by W. Stieda, we still know only a few of its productions, some blue-and-white, some painted in polychrome in high-temperature colours and in other respects also too various in type to afford any basis for establishing any decisive characteristics common to the factory as a whole or to any considerable groups among its wares. The only features common to several of the pieces hitherto identified are a greyish-green colour apparently painted over a bluish foundation, the use of yellow in combination with the red which is comparatively rare in North German

faïence, the application of painted flowers and leaves in relief on the covers of tureens, the introduction upon them of a modelled and painted flower as knob, and lastly the mark; this consists of the letter Z combined with various other letters, with regard to which we must refer the reader to "Graesse." For the later history of the factory, its transformation into a factory for *Steingut* (lead-glazed ware) and porcelain and its continuance until 1861 we must be satisfied with referring the reader to Stieda (see Bibliography). A masterpiece from the factory, according to its mark, is a vase in the Danske Kunstindustrimuseum (Fig. 463). In the Hamburg Museum a tureen is ascribed to it which is painted in manganese and has shell handles and a knob on the cover in the form of a blossoming spray. It bears the mark "La," which presumably refers to a painter at Zerbst named Johann Christian Langendorf. A blue-and-white basket with wide bands of blue stripes in the museum at Halle, marked "J. C. La.," is also painted by him.

Fig. 465.—Covered dish in the form of a duck. Chely factory, Brunswick, about 1750. Riesebieter Collection, Oldenburg.

At Bernburg (also in Anhalt) there must have been a faïence factory in the first half of the eighteenth century, for Sauerlandt has discovered several pieces that are incontestable evidence for its existence at that time. These are: a set of three vases, of Delft shape and painted with Chinese designs in the Delft manner in blue and manganese, of which the middle piece bears the mark *Bernburg—1725* (accompanied by the signature of the painter *Freytag*, and a *réchaud* (food-warmer) in the castle of Dessau and a plate in the museum at Halle, both marked with the initials VF, prettily combined in a monogram, for Victor Friedrich, who succeeded to the princedom of Anhalt-Bernburg in 1721. Around these wares the same author has gathered a few more pieces otherwise marked, the attribution of which to Bernburg is perhaps, on other grounds, less certain, as with their decoration of foliated scrollwork (Fig. 464) they come very close to the ware of Dorotheenthal. However this may be, in the case of Bernburg, as of so many of the minor German factories, we must await the

production of more copious authentic material evidence before the aspect of its wares can be established with certainty. The same is true of MAGDEBURG, hitherto known essentially by its "English" earthenware with or without the name *J. P. Guichard*, which occurs, for instance, on a white-glazed portrait medallion in the museum in Berlin.

FIG. 466.—Vase painted in violet-blue. Wrisbergholzen, about 1740–1750. Kestner Museum, Hanover.

The researches of F. Schlie have confirmed the earlier assumption that there were in the eighteenth century factories for faïence at MECKLENBURG, where a highly-developed pottery industry in the Renaissance period left its mark both on glazed stoves and on unglazed architectural decorations. In the beginning of the 1760's a potter named *Appelstädt* founded a factory at SCHWERIN, which afterwards passed into the possession of his son-in-law, *Malon*, and exists to the present day. The Schwerin Museum has formed a collection of its faïence, among which Brinckmann mentions tureens after pewter models. Another factory was erected on the estate of GROSS-STIETEN, near Wismar; its name occurs on certain wares combined with the name "Chely," that is, *Christoph Ludwig Chely*, who had concluded an agreement with the manager of the factory, the Kammerherr *von Bülow*, for the establishment of a porcelain factory, but like so many of the other arcanists of the eighteenth century, did not carry it further than the production of faïence. The Schwerin faïence is sometimes marked with a Z-like sign, sometimes *A Sverin* with *K* written below it, which latter mark has been explained by Pabst, perhaps rather boldly, as meaning "Appelstädt-Schwerin-Kunsttöpfer." "Graesse" gives the abbreviated form A. S.-K. on a piece in the Hamburg Museum.

Amongst the oldest factories in Germany, without being one of the most important, is that founded in 1707 by Duke Anton Ulrich at BRUNSWICK, its direction being entrusted to *Johann Philipp Franz*, from Saxony. A few years after its establishment it was rented to *Heinrich Christoph von Horn*, who in 1711 went into partnership with *Werner Julius Günther von Hantelmann*, an advocate. Afterwards it changed hands repeatedly. From 1744 to 1749 it belonged to the two brothers *Heinrich Werner* and *Christoph Friedrich Ludwig von Hantelmann*; between 1749 and 1756 to *Johann Erich Behling* and *Johann Heinrich Reichardt*;

from 1756 to 1773 it was the property of the Duke of Brunswick. Meanwhile a competitor had arisen to contend with it in the factory erected by *Rudolf Anton Chely* in 1745, which lasted till 1756. The old factory nevertheless kept going; in 1773 it was let by Duke Charles of Brunswick to *Johann Benjamin Rabe*,

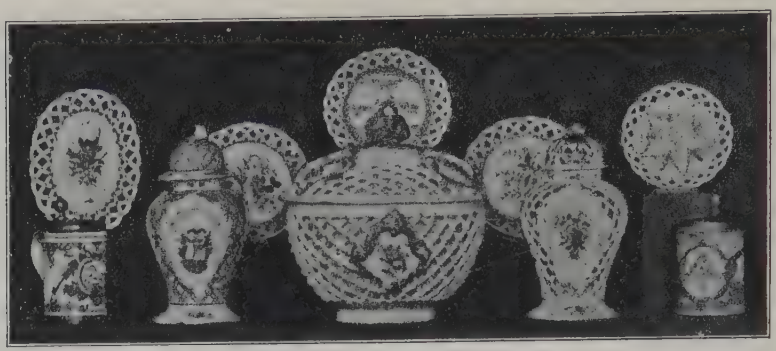


Fig. 467.—Group of openwork faïence. Münden, about 1750–1770. Hamburg Museum.

who acquired it by purchase in 1776. Shortly after the death of Rabe in 1803 it came to an end.

The old factory began with blue-and-white, but soon passed on to the use of several colours. The Hamburg Museum has an example of its work in the time of Reichardt and Behling in a plate marked "R & B," painted after Nuremberg models with a basket of fruit in the middle and ornamental designs on the rim in a vivid blue, dark manganese-purple, lemon-yellow, green and brick-red. Presumably prompted by the example of the rival Chely factory, the old factory afterwards took up plastic work. In any case, a preference for the production of modelled and coloured fruit on plates, boxes in the form of bundles of asparagus, bunches of grapes and melons, tureens in the shape of a bird on a dish amongst fruit (Fig. 465), which must have been articles much in demand in the eighteenth century (having been made in many places), is common to both the Brunswick factories. Those of Brunswick can best be distinguished from other wares of the same kind by their signatures. Von Hantelmann (1711–1749) signed with a monogram VH; Behling, Reichardt and Rabe with their initials; Chely with two crossed C's, reminiscent alike of the marks of the Comte de Custine (of Niderviller) and of Ludwigsburg.

There were three relatively important centres of the faïence industry in the eighteenth century in Hanover, one at Wrisbergholzen, another at Münden and a third at Lesum. At Wrisbergholzen, south of Hildesheim, the factory seems to have begun to operate in 1737. Its first manager was named *Vielstich*,

and was presumably a relative of the Johann Christoph Vielstich whom we shall meet with directly at Aumund. At the beginning of the nineteenth century the factory came under the control of L. V. Gerverot, for many years director of the Fürstenberg porcelain factory. It was still in existence at the beginning of the 1730's. Of this factory also it may be said that its early productions were the best. It is certainly best represented in the Kestner Museum at Hanover, where, among other things, there is a large octagonal covered vase of Chinese-Dutch shape with octagonal foot, painted with Dutch-Chinese flowers in bluish-violet, also an oviform blue-and-white vase painted in a similar manner (Fig. 466). Both these pieces, as well as a pretty two-handled blue-and-white vase in the Kulturhistoriska Museum at Lund, may be regarded as typical of Wrisbergholzen, where, however, not only blue monochrome, but also combinations of manganese, blue, yellow and green were affected. A group apart is formed in the Kestner Museum by certain porphyry-coloured tankards with panels or cartouches reserved in blue. The Wrisbergholzen factory seems not to have used muffle-kiln pigments. Its mark is WR in monogram, accompanied by painter's marks consisting of letters or numerals.

Fig. 468.—Tankard painted in colours. Aumund, about 1760. Gewerbemuseum, Bremen.

As regards the factory at Münden,[78] it grew in 1746 out of an earlier workshop for pottery and tobacco-pipes which *Carl Friedrich von Hanstein* had established a short distance from the town. After being moved nearer to the town, the factory was inherited in 1775 by the son of the founder, *Johann Carl Friedrich von Hanstein*, and soon afterwards it was extended for the manufacture of "English" earthenware also. Of this class of ware too it is the case that its earliest period was the best. The factory produced among other wares the faïence with pierced decoration (Fig. 467), which is rightly considered to be the most characteristic representative of Münden; it consists of vases with double walls (the outer being perforated), and partly of dishes, plates, etc., with pierced rims similar to those introduced in many places in the porcelain factories. At the points of intersection of the mesh in the Münden network vases there is set, as a rule, a little forget-me-not or other flower in slight relief, coloured. In these wares manganese-purple and a dull green are more conspicuous than blue (which, however, does occur used alone); a yellow is also found, all the colours being of the high-temperature class; like Wrisbergholzen, Münden seems never to have had recourse

to muffle-kiln pigments. In green and purple alone, however, we find a group of pieces painted with landscapes or flowers in the style of Meissen. The mark of the factory was either an M or three crescents (borrowed from the arms of von Hanstein and generally accompanied by painters' marks). At the Hamburg Museum there is a good collection of openwork wares, among them a vast punch-bowl painted with the four high-temperature colours just mentioned. The faïence of the kingdom of Hanover is also richly represented in the Kunstgewerbemuseum in the house of Leibnitz at Hanover. We will not say to what extent certain unmarked stoves there to be found, among them a plain white one in the Louis XVI. style and one painted in blue with gallant scenes, are of Hanoverian origin. Local authorities seem most inclined to attribute to Brunswick the splendid room from the castle of Ruthe near Sarstedt, of about 1760, entirely lined with large blue tiles with hunting scenes.

Fig. 469.—Covered dish in the form of a hart, painted in manganese and green. Lesum, second half of 18th century. Vestlandske Kunstindustrimuseum, Bergen.

A factory was erected by three Bremen merchants, *Johann Christoph Mülhausen* and *Diederich* and *Wilhelm Terhellen* in 1751 at Aumund, near Vegesack, lying north-west of Bremen, now in the province of Hanover, but at that time belonging to the duchy of Bremen. It obtained its first manager in *Johann Christoph Vielstich*, who the year before had been working for the Hamburg stove-maker Henning Detlef Hennings (see under Hamburg, p. 347). In 1757 the factory was already nearly bankrupt. But *Albrecht von Erberfeldt* of Bremen, who bought it, sought to keep it going by providing it with a Strasburger as manager and with workmen brought from Swabia. But in vain—after a few years had passed, it had to be given up. In these circumstances its output can hardly have been great. In any case, few pieces seem to have been preserved. They are marked either—like a melon painted in natural colours on a white plate, at Hamburg—M.T.T. (for the founders, Mülhausen and the brothers Terhellen), or—as, for instance, a blue-and-white tureen in the Kunstgewerbemuseum at Bremen—D. & W. T. (that is, D. & W. Terhellen, after the death of Mülhausen in 1755), or—as a cylindrical polychrome tankard in the same museum with Chinese figures between palm-trees (Fig. 468)—A v E (that is, Albrecht von Erberfeld).

As will have been gathered from the examples cited above, which are of so very various a nature, it is hardly possible to point out features absolutely characteristic of the faïence of this factory. Its wares are among the many from the lesser German factories

FIG. 470.—Group of faïence, chiefly painted in blue and manganese. Aumund and Lesum, second half of 18th century. Gewerbemuseum, Bremen.

which it is best provisionally to be satisfied with classifying by their marks.

When he had worked at Aumund during its first year, *Johann Christoph Vielstich* settled near by, at LESUM, where he continued operations till his death in 1792.[79] In the Hamburg Museum there is a tureen painted in blue with a shield of arms, with a flower sticking up on the cover in the manner of those we have mentioned above as characteristic of Zerbst. According to Brinckmann Vielstich is supposed to have made, in addition to ordinary useful wares, tops for tea-tables, ink-stands, *potpourri* vases, melon-shaped boxes, fruit-baskets, wall-tiles and stoves, the last brown and black as well as marbled and painted in blue on a white ground. In the Vestlandske Kunstindustrimuseum at Bergen there is a butter-dish in the shape of a deer lying down, painted in manganese, resting on green grass (Fig. 469). A similar dish in the shape of a hound belongs to the Gewerbemuseum at Bremen, where the factory is further represented by cylindrical tankards sprayed with manganese, with flowers and galloping horses in reserve, inkpots painted with flowers and a pierced basket with accompanying stand (Fig. 470)—all nice

things which are, however, far surpassed by a remarkable blue-and-white stove with lower portion of iron and some stove-tiles with paintings in purple and green; these latter, with their ornamental borders in blue, point towards the neighbouring city of Hamburg, and look almost as though they were the work of a stove-decorator from that place. The body of Lesum faïence is reddish, its glaze only seldom pure white, often yellowish or bluish; its colours are generally dull. In addition to blue, we find manganese, an insipid bluish-green, and a yellow in several shades; red, on the other hand, is wanting. Vielstich marked his Lesum wares V or Vi; or rather, the painters marked them in this manner, putting a stroke below the name of their employer and the first letter of their own name under the stroke.

Fig. 471.—Blue-and-white flower-pot. Attributed to Osnabrück, 1727–1728. Laporte Collection, Linden.

To the eighteenth-century Hanoverian factories of Wrisbergholzen, Münden and Lesum, Riesebieter has added a fourth, that of Osnabrück. It had a shorter life than any of the others, for it was founded in 1727 by the Prince-Bishop Ernst August II., who had his residence at Osnabrück, and came to an end after his death in the following year. Riesebieter attributes to it a group of large flower-pots, painted with heavy *lambrequins* and landscapes in the Delft manner exclusively in blue; their body is redder than that of Delft, but they have a feature in common with the latter in their mask handles (Fig. 471). Some of them are roughly marked with a crossed circle, which in the opinion of Riesebieter has reference to the wheel in the arms of the city of Osnabrück. These flower-pots are met with not uncommonly in Northern Europe, and were formerly supposed to be Dutch. It must, however, be said that there is still some uncertainty as to the latest identification of them.

When Jever (now in Oldenburg, in the eighteenth century a detached portion of Zerbst) obtained a faïence-factory of its own, it owed it to the oft-mentioned and ubiquitous *Tännich*. In 1760 he turned up here, after having tried a year earlier to establish a factory in the neighbouring town of Wittmund. But difficulties, as usual, dogged his footsteps. After a troubled existence the factory closed, having been in operation only sixteen years. Riesebieter, who has written its history, has disclosed the

name of the modeller *Sebastian Heinrich Kirch*, who had previously worked in the Chely factory at Brunswick, and is supposed to have modelled some of the plastic wares carried out at Jever, among them a pretty centrepiece in the form of a boy with a basket on his head (Fig. 472). The plastic character, however, of many of the Jever wares, among which are to be found butter-dishes in the shape of swans and tureens with freely-modelled flowers and foliage (Fig. 473), may be due to influences from Brunswick and Zerbst. All that is known of the productions of the factory are only some few pieces, not more than half a score in all, bearing the mark *Jev* or *Jever* accompanied by a painter's mark. But these few pieces almost all display a very high level of attainment, making it desirable that more may be found in the future.

Fig. 472.—Blue-and-white centrepiece. Jever, about 1760–1770. Riesebieter Collection, Oldenburg.

Apart from the fifty or so German faïence factories here mentioned, Germany had, of course, many others in the course of the eighteenth century. "Graesse" gives marks of half a score more. Among them, however, are some from which only a single piece is known (for example, *Donauwörth*), others of which the author has never had occasion to see anything or of which he has seen extremely little (as, for example, *Dirmstein*, near Worms, to which is attributed a group in the Traugott Collection at Stockholm, but which seems otherwise to be represented only in the museum at Spires [80]); there are others again (such as that of *Poppelsdorf*, near Bonn) of which the earlier productions—to say nothing of the more recent—may be considered as almost too poor in quality to need mention here. We may, in fact, regard our survey of Germany as complete. As will have been observed, we have in this section had occasion only in quite exceptional cases to draw attention to the presence of forgeries. This is not because they do not exist. Forgeries of old German faïence are made at the present day and have been made for nearly half a century (among the earliest are those of Fleischmann, of Nuremberg). But they are the familiar types that have hitherto been counterfeited, such as Hanau, Frankfort, Nurem-

berg and Bayreuth faïence, and no great dangers lurk in these generally cheap and poor reproductions. The forgers have hitherto kept off the great mass of productions of newly-discovered or only recently elucidated factories. Known as they are hitherto in only comparatively few scattered examples, these wares do

FIG. 473.—Blue-and-white tureen with flowers in relief. Jever, about 1760–1770. Castle of Ricklingen, near Hanover.

not present common typical features to anything like the same extent as French faïence, for instance, which has for long been thoroughly familiar to the forger. But to copy individual pieces is naturally both a dangerous and a not very remunerative form of sport—the more so as the prices of old German faïence, although much enhanced in recent years, cannot be said to be altogether favourable to forgeries. We have before us the catalogues of the Lanna (1909), Gasser (February, 1912) and Kitzinger (May, 1912) sales, all with prices inserted which were regarded as establishing the normal rate before the war with regard to old German faïence, and on this secure basis we can estimate the average value of these wares before 1914. Under the conditions prevailing just after the war it will certainly be surprising to hear that among about 540 pieces of German faïence in the Kitzinger Collection there were only 145 that reached the price of 100 marks or upwards; of these 145 there were fifteen pieces that cost exactly 100 marks, seventy-eight that fetched between 100 and 200 marks, twenty that cost between 200 and 300, twelve that cost between 300 and 400, seven between 400 and 500, six between 500 and 600, three between 600 and 700, one between 700 and

800, and two that fetched between 800 and 900 marks. Only a single piece reached a comparatively high price; it was one of those already mentioned above (p. 358) in our account of Bayreuth, namely, a cylindrical tankard originating in that place with gold Chinese figures in the style of Herold. It was sold for 2,100 marks. Otherwise ordinary tankards with good decorative qualities could be bought at these sales at prices ranging from 100 to 200 marks, jugs (*Enghalskrüge*) of the smaller kind for between 100 and 300 marks and pretty tureens at the same sort of figures. Even if in the meantime a rise in prices may be presumed to have set in, in this as in all other directions, there can nevertheless be no doubt that for old German faïence—as for Danish, Swedish and Norwegian—prices in Northern Europe have been carried altogether to excess; it is forgotten that even at their best these wares are almost always inferior to their prototypes in France and at Delft.

In giving to this section the heading "Germany and its Region" (towards the South and East), we have promised a great deal more than we shall be in a position to perform. For the history of *Swiss* faïence is still all too inadequately explored to make it the subject here of such a detailed survey as the German, and this is true to an even greater degree of *Polish* wares, to say nothing of *Russian*. We are better informed as to the pottery of the former *Austro-Hungarian Empire*. But if we make an exception of the faïence of Holitsch, the Austro-Hungarian wares for the most part belong to the category of "Peasant Art," which—as already explained in the Preface—we have been obliged to leave out of account in this book so as not to stray beyond what is possible with regard to its scope. On the other hand, these peasant wares from Austria-Hungary often show decorative qualities quite as much as the wares issued from the factories under artistic direction in Germany. An altogether cursory discussion of the peasant faïence in question in the following pages will therefore presumably justify its place among the notes, scattered and disjointed by reason of the circumstances, with which we shall bring this section to a close.

The nature of the faïence manufacture in SWITZERLAND was still in the eighteenth century determined for the most part by the fact that it was descended from Italian maiolica, and was originally synonymous with stove-manufacture. Apart from WINTERTHUR, where the *Pfau*, *Ehrhart*, *Graf*, *Vogler a*and *Sulzer* families were to some extent active right into the eighteenth century, the stove-manufacture had important centres also at STECHBORN (Canton

Thurgau), where, among others, worked *Daniel Meier*, at Zurich and at Berne, where *Emmanuel-Jean Früting* (1745–1798) founded a celebrated factory which produced stove-tiles both with landscapes in blue monochrome and with coloured flowers in muffle-kiln pigments. Probably in all these places faïence for household use and decoration was also produced. The factories, as yet little known, at Beromünster (Canton Lucerne) and Lenzburg (Canton Aargau) would seem to have been given up exclusively to the production of such wares. At the former place, a factory was established at the end of the eighteenth century by a certain *Andreas Dolder* (Fig. 474). At Lenzburg there were two distinct concerns, the first founded in 1763 by *A. H.* and *H. C. Klug*, the second by *Hans Jacob Frey* (Fig. 475). When Swiss faïence is not marked (which is usually the case), it is often ascribed in a more or less arbitrary manner to one or other of these factories,[99] unless it is included under the common term "Winterthur"; by this is understood in particular a generally distributed class of dishes of the seventeenth century with wide rim and comparatively small centre, which is usually painted in high-temperature colours with a shield of arms, whilst the rim is either undecorated (Fig. 476) or ornamented with arabesques in blue or large flowers or fruit in colours (Fig. 477). Zurich faïence also belongs for the present to the class of little known or not easily identifiable wares, unless it is marked with a Z, like the porcelain of this city. It was made in the same factory as the porcelain, and is only distinguished from the latter on purely material grounds, as both manufactures shared a common stock of decorative motives, borrowed, moreover, from the various factories in Germany and France. In the Schlossmuseum in Berlin are a jug with flowers in natural colours and two plates with Chinese flowers; the Victoria and Albert Museum also possesses a small jug of Zurich faïence with flowers in colours. The factory was not actually situated in Zurich itself, but at *Schoren* near Bendikon, where it was founded in 1763 (and extended in 1766) by a company of which the painter and poet *Salomon Gessner* was a more or less active member; he not only put capital into the undertaking (and thereby lost the greater part

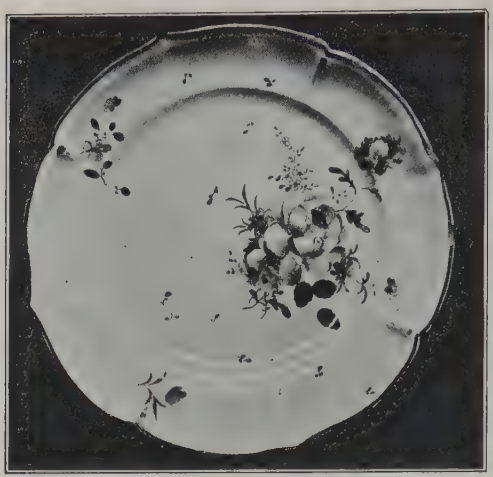


Fig. 474.—Plate from the factory of Andreas Dolder. Beromünster, end of 18th century. Landesmuseum, Zurich.

of his means), but also painted on porcelain, and perhaps likewise on faïence, with his own hand. The technical director of the factory was *Adam Spengler* of Schaffhausen,[81] who, as it seems, prompted by the English invention in the same direction, discovered a method of transferring pictorial prints on to faïence. He died in 1791, at which time the factory at Schoren had followed the general example and gone over to the production of lead-glazed earthenware (*Steingut*).

FIG. 475.—Plate painted in colours from the factory of Jacob Frey. Lenzburg, end of 18th century. Landesmuseum, Zurich.

Like the pottery of Switzerland, that of the AUSTRIAN TERRITORIES in the later Renaissance period had the benefit of the importation of Italian maiolica which was carried on over the Alps. Wherever the Italian wares penetrated, their gay cheerfulness of colouring worked infectiously, and as the lands of Austria received fruitful stimulus from other quarters also—from South Germany, with Nuremberg as its centre, from Eastern Switzerland and, lastly, also from Delft—the seventeenth and eighteenth centuries here witnessed a blossoming of peasant pottery of which the like has scarcely been seen anywhere else. Much of this pottery was, of course, turned out by the gross, and sold at fairs and markets or carried round by pedlars—the so-called *Haussirer*. But it consists in great part of individual pieces—jugs, tankards and dishes—which either owed their origin to special occasions or had

FIG. 476.—Armorial dish. Winterthur, 1688. Nationalmuseum, Stockholm.

special objects, being made either for the use of guilds, or for baptisms, weddings or birthdays; they therefore bear—in record of the purpose, the day, year, place, person or trade—inscriptions, mottoes or pictorial subjects in addition to the ordinary decorative motives. This peasant pottery flourished at Salzburg, at Gmunden, in the environs of Graz, and in many other places in the Alpine districts, but most vigorously in Moravia and Hungary, where, in the so-called Habaner ware (Fig. 478)* and the later Slovak or non-Slovak varieties of the same, with their simple plant ornaments in splendid enamel-like colours — yellow, green, blue and purple — it produced even into the nineteenth century things often more refreshing and delightful than, for example, those turned out by the factory at Holitsch, the Imperial and Royal Austro-Hungarian "Majolika-Geschirrfabrik" which now in its turn must be discussed.

Fig. 477.—Armorial dish painted in colours. Winterthur, 1672. Landesmuseum, Zurich.

Holitsch (Holics) is near Göding, in the neighbourhood of the frontier between Moravia and Hungary, about in a straight line north of Pressburg. The factory here, the first of its kind in Austria-Hungary, was founded in 1743.† As its founder was Francis of Lorraine, consort of Maria Theresa, it will cause no surprise that its productions of the First Period are to a very large extent under the influence of French faïence. This was perhaps due to a certain *Nicolas Germain*, who, to judge from his

* *Habaner*, in Slovak *Habanstwi*, that is, Anabaptists, who in the sixteenth century settled on the borders between Moravia and Hungary, and included within their community a number of potters. The earliest known piece of *Habanerware* (in the Schlossmuseum in Berlin) dates from 1639 and seems, like other pieces of the class, to be influenced by Winterthur. From about 1680 the whole group of Moravian-Hungarian (and Bohemian) peasant-faïence assumed a certain common character of style which lasted well into the nineteenth century. (Compare Appendix, note 48.)

† The best known of the other Austro-Hungarian factories of the eighteenth century seem to have been *Totis* (Tata, east-north-east of Budapest) and *Stampfen* (near Pressburg). J. Diner mentions as well Pongyelok, Gäcs, Giralt and Kis-Bir. Among the many factories for hand-glazed earthenware in the beginning of the nineteenth century that of the Italian *Pivarotti* at Kaschau is the most outstanding.

name, must have been a Frenchman, and who seems to have been of great importance to the factory, seeing that he quickly rose from being its fireman to the position of foreman. Apart from him, it had in any case from 1750 onwards a French director in *Charles François Leduc*, and at not a few points in its history we come across

Fig. 478.—So-called *Habaner* plates. Moravia-Hungary, 17th century and beginning of 18th century. Museum für Oesterreichischen Volkskunde, Vienna.

other evidence of its connections with France and of its French methods of procedure and models. In 1746, for instance, there is mention of firing a " neu aufgerichteten Lotharingischen Oefen." * From a statement of accounts of 1751 we gather that one of the throwers of the factory made a journey to Lorraine, and in its lists of wares between 1756 and 1760 various of its productions are mentioned under the designations " Strasburg oval dishes," " Strasburg salad-bowls," *Strassburger Grüegl* (that is, *Krüge*, tankards), etc. The factory was, however, no less closely related to the porcelain factory at Vienna, which became a State institution the year after the foundation of Holitsch, and often provided it with models. Some plates at Sèvres and in the British Museum (and according to Schirek in the Budapest Museum) are decorated in the later style of Castelli, and show that the factory kept its eye at the same time upon the very latest developments in the South. In short, it imitated a little of everything—in addition to Strasburg, Vienna and Castelli, Meissen, Rouen, Nevers, Niderviller, Marseilles, Moustiers, Montpellier and Chinese and Japanese porcelain ; we might have supposed that it copied Proskau also if we did not know that the position must have been the reverse, the Polish factory having been started with the help of workmen from the Hungarian. Add to this that Holitsch faïence is painted either in high-temperature colours or in muffle-kiln pigments, and that it presents no special peculiarities either in body (which is red and fine-grained), glaze or colouring, and it will be understood that it would be difficult to distinguish from many other

* A newly-erected Lorraine kiln.

wares unless, as a rule, it bore a mark. The general mark of the factory is HF in monogram (" Holitscher Fabrik "), but the mark also occurs with the letters written separately, just as the H occurs alone or in company with another letter, usually another H, explained as standing for (Holitscher) " Herrschaft " (estate), occasionally a

Fig. 479.—Tureen in the form of a pheasant. Holitsch, about 1760. Formerly in the Lanna Collection.

P, which has been interpreted as for (Holitscher) " Panstvi " (Hungarian for " Herrschaft "). The general mark is usually painted in a clear blue, rarely in manganese, on a piece here and there in the same light green with which the piece is decorated. Among the most treasured productions of the factory are the tureens, butter-dishes and the like naturalistically modelled in the shape of boars' heads, geese, ducks, turkeys, pheasants (Fig. 479), cocks, pigeons, cabbages, melons, lemons, bunches of grapes, bundles of asparagus, etc. Many of them are only copies from models made in other factories. The birds of Holitsch, however, have perhaps more style about them than most of their like in faïence, besides having their plumage modelled with greater freedom and being less pallidly yellow in the bill than faïence birds are wont to be. The factory got plenty of opportunities of practising with success the arts of imitation when it also was obliged to obey the demands and taste of the time and throw itself into the production of " English " earthenware. From 1786 onwards it began a comprehensive and efficient output of this ware in all its classes, the pieces being stamped " Holitsch." It was not till 1827 that the factory—very quietly, as it would seem—expired. Forgeries marked with an H exist of its favourite tureens in the shape of birds. A duck of this order, seen some time ago in the hands of a dealer at Stockholm, was recognisable as spurious by its too great smoothness on the inside, the scratches scored with sandpaper under the base (and, in contrast therewith, its completely intact flange, of suspicious appearance in its tone

also), and its crazing, ink-stained in the white portions and brown-coloured in the brown.

As we have already hinted, it was with the help of workmen from

Fig. 480.—Sweetmeat dish painted in muffle colours. Proskau, about 1770. Kunstindustrimuseum, Copenhagen.

Holitsch that a faïence factory was founded in 1763 by Count *Leopold von Proskau* in the then Polish village of Proskau (near Oppeln), now in Silesia, to the south-east of Breslau. In one way or another, this factory must have had at an early stage as close a connection with Strasburg as with Holitsch, as a group of its productions of the First Period show an unmistakable likeness to the faïence of Paul and Joseph Hannong. This early Proskau faïence is painted in muffle-kiln pigments with large flowers, tulips, bluebells and (specially often) carnations in strong but somewhat heavy colours, among which a vigorous sulphur-yellow asserts itself alongside a crimson and a somewhat lifeless pale green. With this group is associated another, more or less reminiscent of polychrome porcelain. In this also the decoration consists chiefly of flowers, but we find in it already a move towards the tendency to plastic modelling characteristic of the following (Second) Period of the factory.

The First Period, of which the productions are marked in manganese-brown with a *P* written in Baroque style, came to an abrupt end when Count Leopold of Proskau fell in a duel, in 1769. After his death it looked as though the factory would have to be closed, but when the settlement of the Proskau estate was decided in 1770 in favour of Count *Johann Carl von Dietrichstein*, the factory found in him a keen patron. Its faïence of the Second

(Dietrichstein) Period is partly in the nature of plastic figures, partly of pieces with plastic decoration. A quantity of new models for figures representing allegories of the Seasons and Months, classical gods and heroes, etc., saw the light of day at the same time that all kinds of creatures, ducks, cocks, rabbits and many others, fruits such as bunches of grapes, melons, lemons, as well as vegetables, were used as models for tureens, butter-dishes and so forth; plates were at the same time fashioned like leaves, candlesticks like trees, and so on. This tendency towards naturalism in modelling and colouring (Figs. 480, 481) lasted till about 1780, when it yielded to the pedanticism of the more sober and rigid *Zopfstil*. The colours in this period are much the same as in the earlier; the yellow, however, formerly so vigorous, retired into the background, whilst the yellowish green afterwards became more of a dark green, the red at the same time less vivid, until about 1780 it became reddish-brown. Blue played as small a part in this, as in the foregoing period it played a somewhat conspicuous part. The mark from 1770 onwards was *D* (Dietrichstein) *P* (Proskau), in manganese-brown, less often in dark grey-blue.

FIG. 481.—Vase with cover in the form of a modelled bouquet of flowers. Decorated in muffle colours and gold. Proskau, about 1780. Troppau Museum.

In the year 1783 Count Johann Carl von Dietrichstein sold to Frederick the Great of Prussia the Proskau estate, and with it also the factory, having in the meantime transferred his own undertaking to his property at Weisskirchen, in Moravia. Its director was now *Johann Gottlieb Leopold*, a district councillor, who three years later took it on lease to run it on his own account. In this Third Period of the factory its productions entirely changed their aspect, attention being given chiefly to the output of "useful" wholesale wares, such as table services with monochrome painting, especially in pink. At the same time, flower-painting in colours fell into disuse; dryness of design and sober colouring took the place of the earlier mode of decoration, with its freedom and rich hues. All the productions of the factory in this period are marked with a P only, painted either in manganese-brown or in blue.

In a Fourth, and last, Period, extending from 1788 to 1850, the factory followed predominantly English models, either in white or in red or black clay, the last-named either with or without a

glaze. According to Erwin Hintze, to whom we owe the latest information about the factory, its transition to the Empire style, to the extent even of imitations of Greek vase-paintings with black and red figures, took place from the year 1793 onwards, under the directorship of a Professor *Bach*, of Breslau. In 1796 transfer-printing was introduced, a practice for which the necessary copper-plates were supplied by the engravers Degotschon and Endler, whose names are occasionally found on their works. Brown-glazed earthenware, either plain or painted in silver in the Bayreuth manner, was also produced in the factory about the turn of the century, but it does not seem as a regular thing to have been marked. All the *Steingut* from the factory, on the other hand, bears the name "Proskau" impressed, not coloured. The history of its last stage was, for the rest, the same as usual. When at last it was given up, in 1850, it had already for long been engaged only in turning out quite ordinary useful wares.

Fig. 482.—Vase painted in muffle colours. Wolff factory, Warsaw, about 1780. Hamburg Museum.

The remaining wares of Poland at an exhibition of pottery at Warsaw in 1913 gave the impression of belonging for the most part to the close of the eighteenth century, and of forming a not otherwise interesting supplement to the "English" lead-glazed earthenware, with its multitude of variants, then made all over the rest of Europe also. An exception was afforded, however, by the Belvedere factory, of which we have been able to make the acquaintance at a distance from Poland, although its productions have only recently been identified and are, moreover, very rare. Those most frequently to be met with are certain plates painted in several muffle-kiln colours of pure tone, and with rich use of gilding after a Chinese porcelain pattern of very common occurrence.[82] They were formerly ascribed to Northern Italy, in spite of the fact that they bear the following inscription in Turkish: "These gifts are sent—to the Tsar of the race of Osman—by the King of the Lekhs in proof of his most complete affection—and utter devotion.—In the capital, Warsaw"; * now it is known that they are part of a service executed in 1776, which King Stanislaus Augustus Poniatowski sent in 1789 with a special mission from Warsaw to the Turkish Sultan. In the Hamburg

* This at least, according to the translation kindly supplied by Herr Wladimir Pinski, the art historian, of Copenhagen, is the reading on a plate of the service which was to be seen in the exhibition at Warsaw.

Museum, besides two of these plates, there are two covered vases (Fig. 482), which are painted, likewise in muffle-kiln colours, with large flowers growing from rocks and fantastic birds in the Chinese style. In the Berlin Museum, where the Stanislaus Poniatowski service is also represented, there is another vase (Fig. 483), painted on a yellow ground with Chinese flowers in bright muffle pigments, whilst Chinese birds are painted in reserved white panels. Yet more types were to be seen in the exhibition at Warsaw, such as, for example, imitations of the Chinese "hawthorn" pattern and of the freely-modelled flowers of Marieberg. On this occasion, moreover, the Belvedere factory was not quite alone in rising above the average of the Polish factories. Certain vases decorated with birds, flowers and ultramarine-blue trees in imitation of Delft of the Chinese type, belonged to a factory erected by a Saxon named *Wolff* about 1773 on the "Bee Line" at Warsaw; from a factory at TELECHANY (lying east-north-east of Brest-Litowski), founded at the end of the eighteenth century by the hetman *Michael Oginski*, there were exhibited some vases with rams' heads and human masks in relief (Fig. 484), which were at least remarkable, if not precisely beautiful. But just as the Belvedere factory was put in the forefront of the exhibition, so it bore off the prize by virtue of the truly regal wealth of the chromatic attire in which its wares stand forth, so thoroughly in keeping with their origin under the shelter of the Court of a semi-Asiatic sovereign. The factory was set up by Stanislaus Poniatowski in 1774 on the site in Warsaw upon which later the Belvedere Palace was built. Until 1777 it was under the direction of Baron *Schitter*. In view of the period in which it was founded, it is not surprising that, in pursuance of the wishes of the king, it produced objects in the Greek and Herculaneum styles. It is, on the other hand, surprising that it paid any attention to the Chinese style; for even if, according to the inscription on a plate in the archæological collection of the University of Cracow, the Poniatowski service was executed as early as 1776, and not—as hitherto assumed in Germany—in 1789, the "Chinese period" was at that date in most of the older

FIG. 483.—Vase painted in muffle colours (flowers on a yellow ground, birds on a white ground). Belvedere factory, Warsaw, about 1780. Schloss-museum, Berlin.

factories elsewhere a stage already left behind. Belvedere faïence, which is not only one of the rarest, but also one of the most costly kinds of faïence of the North, is marked over the glaze with a B (Belvedere) or "B—Varsovie." A W without further addition seems, on the other hand, to have been the mark of the "Fabryka Wolfa." As one of the vases in the Hamburg Museum is thus marked, they both presumably belong to the Wolff factory; the exhibition at Warsaw showed several other examples of near kinship between this factory and Belvedere. The faïence of Telechany is generally marked CO (for Comte Oginski) in dark brown.

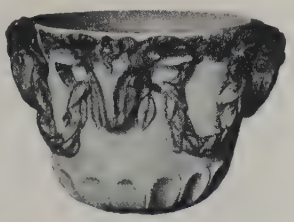


Fig. 484.—Vases with plastic decoration. Telechany, 18th century. In private possession in Warsaw.

As regards the earlier pottery of Russia, literature is not altogether wanting, but it has the disadvantage of being written in Russian, and when translations are made by way of experiment, as, for example, of a book on the history of pottery in Russia by Selivanoff (Vladimir, 1903, with a supplement dated 1904), no very high opinion is formed of the value of the researches therein recorded. To this it must be added that it is quite impossible to find one's way in this sphere in the Russian museums; for none of the objects of this class are there set in order, not to say scientifically worked out. Among the old Russian faïence which the author came across during a short stay in Moscow and St. Petersburg in 1913, he remembers best the enormous and often magnificent flat faïence stoves, painted in some cases with flowers in colours, in others entirely in manganese with a figure enclosed by ornament on each tile, in others, again, with figures in manganese within an ornamental framework in copper green; some of them are blue-and-white, in the manner of the Hamburg stoves, and some of the Empire period entirely white with a figure standing free between two columns. Some of the blue-and-white examples are perhaps to be attributed to Hamburg potters, others to Dutchmen. It is known that Peter the Great, during his stay at Zaandam, engaged potters whom he afterwards installed at St. Petersburg. For the rest, only one single old document seems to have been brought to light as to a faïence factory in that place, and this deals also with a factory at Reval. This document is a passage in the *Connaissances politiques* of Beausobre, published at Riga in 1773. We there

read as follows : " Among the porcelain factories at St. Petersburg there is also a faïence factory on the other side of the Neva, in which all kinds of services are made in great quantity, correct in design and tasteful. They have a showroom in St. Petersburg ; in which complete table-services can be had for 24 to 30 roubles and even at lower prices. At Reval a private individual has established a faïence factory on his own account in the neighbourhood of the city and has obtained potters and painters from Germany." No further information is forthcoming as to the factory in question at St. Petersburg. As to the factory at Reval, on the other hand, a complete account has been given from the German side,* the Russian periodical *Starye Gody* having already drawn attention to its productions in 1910. These did not lack outward signs of their origin, being marked with an *R* and an *F* below it, or *Re—Fi*, or *Reval—Fick* in full, that is, *Carl Christian Fick*, who was born at Stralsund in 1730 and, having studied pharmacy at Kiel and worked in that profession at Stockholm, settled about 1765 at Reval and there took over a chemist's business, afterwards founding a faïence factory. The great majority (some 200 pieces) of its extant productions are still in the possession of the Fick family, but a selection was lent to the Esthonian Museum at Reval. A few pieces belong to the Stieglitz Museum at St. Petersburg ; two plates and a sauceboat are reproduced in the bulletin for 1913 of the museum at Riga, and are there spoken of as new acquisitions. A few plates have lately come into the possession of the museums at Lund (Sweden) and Hamburg, whilst in private possession there may perhaps be scarcely any examples

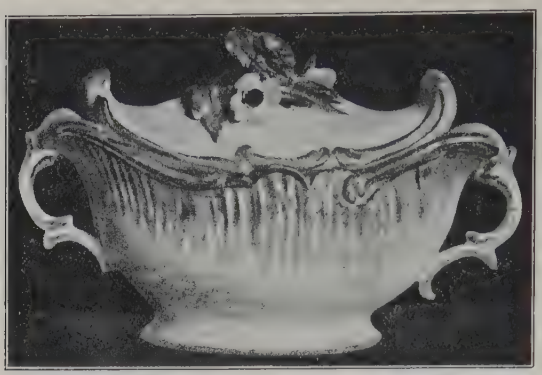


Fig. 485.—Small tureen with green shell border and flowers painted in colours on the lid. Reval, about 1770. Lent to the Esthonian Museum, Reval.

* *K. Zoege von Manteuffel* : Eine Fayencefabrik des 18. Jahrhunderts in Reval (*Der Cicerone*, 1914, p. 559 ff.).

A remark in the old *Grundriss der Keramik* by Jaennicke, to the effect that " a factory carried on by German workmen " is believed to have existed at Reval, seems to have cost the author of the painstaking article here cited much brain-racking, as he could not discover the source of Jaennicke's information. As this is obviously based on the passage in the book by Beausobre mentioned above, we may explain that we have ourselves found this on the high road, namely, in Chaffer's *Marks and Monograms*, 13th edn., 1912, p. 252. Von Manteuffel computes the date of foundation of the factory at Reval about 1780. As it is mentioned by Beausobre in 1773, it cannot, in any case, have been established more recently than the latter year.

beyond two fully-marked covered urns with flowers applied in full relief and coloured, belonging at one time to the Imperial Chamberlain Scavenius at St. Petersburg. A large part of these specimens come from a service which Fick presumably had made for himself. They show the same tendency to richly developed rococo that we have met with in many of the North German factories. Other features of the service are the green and yellow painting of the rococo relief borders and the decoration composed of flowers painted in colours. On occasional pieces from the factory we find, as already mentioned, freely modelled and painted flowers, similar to those of Marieberg and Stralsund (Figs. 485, 486). The factory also produced "network" wares in the style of Münden, boxes in the shape of a melon or lemon, small plastic pieces in the form of cows, dogs, elephants and little boys—all on Dutch lines, and, lastly, strangely enough, "Toby-jugs," the well-known jugs in the form of a seated man which were otherwise an English speciality but were occasionally produced elsewhere, as, for instance, at Rörstrand. The Reval factory, however, comes closest in style to Stralsund, which in the eighteenth century was a Swedish possession, and will be discussed in the following pages in connection with the Swedish factories.

Fig. 486.—Vase with modelled and painted flowers. Reval, about 1770–1780. Lent to the Esthonian Museum at Reval.

4. THE NORTH

A. DENMARK.

The North of Europe obtained relatively late—approximately a century later than Hamburg—its first manufacture of faïence in the *Delfs Porselins eller Hollandsch Steentoys Fabrique* erected, with a privilege granted in December 1722, in the Store Kongensgade at Copenhagen by five shareholders, among them the well-known Rasmus Æreboe. Its first manager was a Holstein man by birth, *Johann Wolff*, presumably identical with the painter of the same name with whom we have already met at Nuremberg. The privilege held good for thirty years, but was renewed at the end of that term for another twenty. For these fifty years approximately during which the privilege lasted, it gave occasion for a vast number of disputes, both with other factories, which had in the meantime sprung up here and there in Denmark, and with pottery-merchants in the capital, who set at defiance the prohibition contained in the privilege of the importation of foreign earthenwares. After having lost his rights as a burgess in 1723, Wolff made himself so impossible in his situation that when only two years had passed he had to accept dismissal. As we shall see from what follows, he turned up immediately after at Stockholm, where he founded the factory of Rörstrand.

Fig. 487.—Blue-and-white beaker with the monogram of Frederick IV. Period of Johann Wolff, Store Kongensgade factory, Copenhagen, about 1725. Dansk Folkemuseum, Copenhagen.

After an interregnum of a couple of years, *Johan Ernst Pfau* became manager of the factory. He had last been at Lübeck, where he had wished to set up a faïence factory, but the local potters had protested against the new competitor. His time at the Store Kongensgade factory, its Second Period, lasted from 1727 till 1749, and was in every way the most peaceful and most fortunate of the factory. *Christian Gierlof*, on the other hand, "Student, Cand. Phil." and brewer at Copenhagen, had hardly

become shareholder in the factory (and shortly afterwards its sole proprietor), before he came into conflict with its former director. In the course of the law-suit which arose out of this dispute, Pfau died (in October, 1752). In the following year Gierløf is continually complaining to the Chamber of Commerce of encroachments on the part of presumed illicit competitors. Against them also he takes proceedings, first against the Kastrup factory, later against the Østerbro factory, which had meanwhile been established by Peter Hofnagel, founder of the Norwegian factory of Herrebøe, after he had been obliged to quit Norway. The merchants complained, on the other side, against Gierløf, on the ground that he could not carry out his undertakings as to delivery of wares. Presumably he was too much occupied with controversies in every direction. In any case, he was still as an old man in a state of variance, surrounded by real or imaginary enemies. As late as 1779 he several times inserted in the newspapers an advertisement, offering a reward to any one who could inform him who it was that had posted a person to attack and do away with him. When, six years later, he passed away, he seems in spite of everything to have died a man of means, for, in addition to owning the factory in the Store Kongensgade, he had 800 rigsdalers in securities and several properties in the capital. In the beginning of the 1770's, however, the factory seems already to have stopped its activities, which had long been languishing. It, of course, went under, like most of the other old faïence factories, in the struggle against English earthenware, whether it now came from England itself or from Rendsburg, where for some time the English ware so much in demand was imitated with success. To the credit of the Store Kongensgade factory it must be said that it did not follow the example set in

FIG. 488.—Blue-and-white dish. Store Kongensgade factory, Copenhagen, 1726. Rosenborg Palace, Copenhagen.

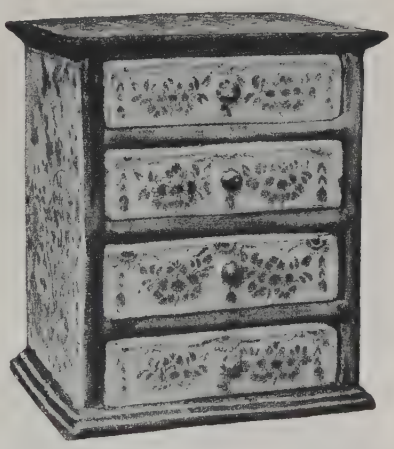


FIG. 489.—Blue-and-white spice-chest with the name in full of J. E. Pfau. Store Kongensgade factory, Copenhagen, 1737. Nationalhistoriske Museum, Frederiksborg.

so many places. It preferred death to betrayal of its traditions. It went on to the last making true faïence, painted in blue, as it had done from its earliest days.

The Store Kongensgade wares are of a hard-fired, buff, somewhat

FIG. 490.—Blue-and-white dish. Pfau period (1727–1749). Store Kongensgade factory, Copenhagen. Dansk Folkemuseum, Copenhagen.

FIG. 491.—Blue-and-white plate with masonic symbols. Store Kongensgade factory, Copenhagen, 1747. Dansk Folkemuseum, Copenhagen.

coarse clay. The glaze is white, neither very cold nor warm in tone, nor very variable, unless in a few pieces it is perhaps more greyish-blue than in others, whilst in some it has a tendency to show reddish in places where it does not entirely cover the clay. The frequent appearance of the pin-holes in the glaze described above (p. 243) is a characteristic which the Copenhagen faïence has in common with that of Holland; a very few pieces here and there, such as a tureen for spiced beer (*Koldskaal*) in the Dansk Folkemuseum with the painter's mark C S, are so smooth that they would almost seem to have been *gekwaartet* (see above, p. 243). The blue colour with which, with only one or two exceptions, the wares are painted is pure and pretty, but when closely examined is often seen to have broken up into tiny closely-

FIG. 492.—Blue-and-white spouted pot. Pfau period (1727–1749). Store Kongensgade factory, Copenhagen. Vestlandske Kunstindustrimuseum, Bergen.

FIG. 493.—Blue-and-white dish with crowned monogram of Christian VI. Store Kongensgade factory, Copenhagen, before 1746. Kunstindustri-museum, Copenhagen.

FIG. 494.—Blue-and-white tea-tray. Store Kongensgade factory, Copenhagen, about 1730. Dansk Folkemuseum, Copenhagen.

set beads. The designs are all without exception outlined or drawn in blue.

The general mark of the factory was a monogram which one would naturally read as V P unless a dot were placed, almost as a regular thing, at an apparently fortuitous point above the monogram; it is most frequently over the P, sometimes midway between the two letters, very rarely above the down stroke of the V, whereby this becomes legible as a J. In spite of this latter circumstance, it is agreed that the monogram is to be interpreted as composed of J and P, and to be regarded as that of Johan Pfau. If this interpretation is not correct, it is no great misfortune; for in any case it is beyond all doubt that the mark is that of the Store Kongensgade factory. On the other hand, it is wrong to say, as is generally assumed, that the mark belongs to Pfau only, for it occurs on pieces which, on the strength either of their execution or of their style or of both combined, must be referred to a later period than that of Pfau; in fact, in pieces of just this category it is written in a more than usually careless manner, showing that, whatever the original meaning of the letters may have been, it had been lost sight of in the interval. The mark may thus be regarded as a factory mark in the most exact sense of the term, as having been in use from the time of Pfau onwards till presumably the last days of the factory.

FIG. 495. –Blue-and-white sconce. Pfau period (1727–1749). Store Kongensgade factory, Copenhagen. Dansk Folkemuseum, Copenhagen.

Before the period of Pfau comes that of Johann Wolff and an interregnum, in all scarcely five years (1722–1727). Of the productions of the factory during this time we know precious little, but enough to make it clear that the style of its wares during the Pfau period which followed was to an essential extent owing to Johann Wolff. On a blue-and-white beaker in the Dansk Folkemuseum (Fig. 487), marked *Copenhagen J. W.*, and pointing towards Johann Wolff and the first years of the factory, not only by this mark, but also by the fact that the crowned cipher of Frederick IV. of Denmark is included in its decoration, we find already a number of the ornamental motives which afterwards became characteristic of the factory. Among these are the reserved acanthus-leaves, the spirals with small ramifications, the festoons of flowers and flower-filled *lambrequins*—all in special

forms, of which the subtleties cannot be described, but are immediately recognised as peculiar to Copenhagen by everyone who has once made himself familiar with the style of Copenhagen faïence.

FIG. 496.—Blue-and-white tureen. Pfau period (1727–1749). Store Kongensgade factory, Copenhagen. Dansk Folkemuseum, Copenhagen.

The Danske Kunstindustrimuseum possesses the companion piece to this beaker. It does not bear the royal cipher, and is not marked, but it is unmistakably the work of the same hand, and shows that the factory was indebted to this individual for two more of the motives on which it afterwards subsisted, namely, the chequer pattern, with its filling after a Rouen original of Chinese type, and a Chinese emblem of four parts within a circle, which also came to form part of the permanent stock of motives belonging to the factory. To the period before Pfau belongs finally a plate in the Rosenborg Palace (Fig. 488), marked *W—Kopenhagen—Anno 1726*. It is painted with the so-called "parsley pattern"—yet another of the motives popularised by the factory in the following period. The *W* with which it is marked cannot, however, refer to Johann Wolff, as in 1726 the founder of the factory was no longer at Copenhagen. It refers rather, as was suggested by C. Nyrop, to a weigh-master named Peter Wartberg, who was father-in-law of Rasmus Æreboe, and controlled the factory in the interregnum before the arrival of Pfau.

FIG. 497.—Blue-and-white "bishop" bowl. Pfau period (1727–1749). Store Kongensgade factory, Copenhagen. Dansk Folkemuseum, Copenhagen.

No great ideas of the new director's contribution to the stock of motives of decoration used at the factory are to be formed from a piece with which J. E. Pfau, the successor of Wolff, may be assumed to be specially connected; this is a small chest-of-drawers for spice (in the Frederiksborg Museum, Fig. 489), painted with flowering sprays and garlands, signed by Pfau with his name in full and the addition of the date 1737. He took over from Wolff the motives already mentioned, and presumably others besides, for it is probable that Wolff, as a Nuremberg man, used (on pieces now no longer extant) the designs of Nuremberg or other South German derivation later used by Pfau; instances are the basket filled with flowers, with or without birds (Fig. 490; especially fine examples are two tea-table tops in the Dansk Folkemuseum), and the stars and arrangements of dots which he scattered between the birds and flowers or among the leaves of the "parsley pattern." The latter pattern (Fig. 492) came originally from Delft. From the same source also Pfau adopted the chrysanthemum-like Chinese flowers, while the Chinese figures to be found, but less often, on his wares obviously reached them by way of Holland, and not direct from China. It is to this crossing of German and Dutch motives, more than anything else, that the Store Kongensgade faïence of the Pfau period owes its peculiar style.

FIG. 498.—Blue-and-white tea-tray. Pfau period (1727–1749). Store Kongensgade factory, Copenhagen. Dansk Folkemuseum, Copenhagen.

FIG. 499.—Blue-and-white dish. Pfau period (1727–1749). Store Kongensgade factory, Copenhagen. Nordiska Museum, Stockholm.

It is impossible to follow the development of this style step by step, among other reasons because the productions of the factory, with very few exceptions, are not dated. It has been supposed and hoped that indications of date were to be found in the numerals which often accompany the mark of the factory (either in front of it or below). But in this case the numerals should have begun with 27 (for 1727) and ended with the '70's, whereas in reality (according to Frohne) they begin with 3 and end with 119. Nor can anything be made of the Roman numerals or letters to be found on a great number of pieces, in which references have been seen to the first, second, third, etc., years of the factory; for early numbers and letters occur on pieces which, for other reasons, must be late. Of fully dated pieces of the period of Pfau we know, apart from his spice-chest, only some plates with emblems of freemasonry (in the Rosenborg

FIG. 500.—Blue-and-white "bishop"-bowl. Pfau period (1727–1749). Store Kongensgade factory, Copenhagen. Vestlandske Kunstindustrimuseum, Bergen.

FIG. 501.—Blue-and-white tea-tray. Store Kongensgade factory, Copenhagen, about 1750. Kunstindustrimuseum, Copenhagen.

Palace and the Dansk Folkemuseum; Fig. 491). They are dated 1747. But nothing can be concluded as to other wares from the unusual decoration of their centre, while the trellis-

pattern on their rims belongs, as we have noted, to the earliest stock of motives of the factory. From the time of the various rulers of Denmark under whom the factory was carried on we have the so-called *Kongetallerkener* (royal plates), that is, plates or dishes with the crowned cipher or double monogram of the kings. We may assume that they were executed in their respective reigns; but even they do not give any considerable evidence as to other wares. It is obvious alike from their careful execution, quite apart from their decoration, that the dishes (Fig. 493) painted with wide *lambrequin* border and in the middle closely-set birds, flowers, stars and groups of dots surrounding the monogram

FIG. 502.—Blue-and-white dish with the arms of Krag. Pfau period (1727–1749).

FIG. 503.—Blue-and-white tea-tray with the arms of Wedel Frijs. Store Kongensgade factory, Copenhagen, about 1750. Nationalhistoriske Museum, Frederiksborg.

of Christian VI. are comparatively early works, and as for the plates and dishes fairly roughly painted with the cipher of Frederick V., they have, in addition to the monogram flanked by palm-branches,

merely some kind of simple decoration on the rim, which can only mean that they belong to the decline of the factory. There are thus only extremely few fixed points for the dating of these wares, and in so far as they are of the Pfau period, little help is to be obtained from their decoration towards determining their chronological sequence. One solitary piece, an unmarked tray (Fig. 494) in the Dansk Folkemuseum, on which a landscape with two Chinese figures is enclosed by unusually well-drawn ornamental designs of about 1730, can by exception practically be dated by means of these designs. The same is the case with the large sconce (Fig. 495) in the same museum with chrysanthemum-like flowers arranged in a Chinese manner, which is also one of the most refined productions of the factory. Otherwise, the more subtle movements in the style of European ornament of the period seem to have passed by the factory almost without leaving a trace. This much alone can be said with some certainty, that in the faïence of the Pfau period we hardly find fully-developed renaissance ornament, not to say true rococo forms. The ornament consists for the most part of plant and flower designs; where others appear in connection with them, it is in the form of geometrical patterns (trellis-work, spirals, "jewel-patterns") as well as the scallop-shells and acanthus foliage of the Baroque. Typical imposing baroque pieces from the factory are the tureen (Fig. 496) in the Folkemuseum, in which panels with figures in landscapes alternate with panels with

Fig. 504.—Blue-and-white tray, painted by Asbjørn. Store Kongensgade factory, Copenhagen, about 1750. Schlossmuseum, Berlin.

Fig. 505.—Blue-and-white tea-tray with the arms of Fleming-Gyllengrip, painted by Asbjørn. Store Kongensgade factory, Copenhagen, about 1750. Nationalmuseum, Stockholm.

acanthus foliage, the "bishop" bowl (Fig. 497) in the same museum, with acanthus-leaves enclosing two cartouches, the table-top (Fig. 498) in the Kunstindustrimuseum, with scallop-shells surrounding a landscape with figures, and an octagonal dish in the Nordiska Museum at Stockholm (Fig. 499), in the baroque panel of which we have a clear example of certain excrescences resembling dragon's wings still favoured by the painters of the factory even after the transition to the pure rococo. As regards the use made in some of these pieces of figures, it must be said that it was all along an exception for the Store Kongensgade factory, which never arrived at any competence in the treatment of the

FIG. 506.—Blue-and-white tea-tray, painted by M. Momtoft. Store Kongensgade factory, Copenhagen, 1750. Norsk Folkemuseum, Christiania.

FIG. 507.—Blue-and-white dish. Gierløf period (after 1750). Store Kongensgade factory, Copenhagen. Rosenborg Palace, Copenhagen.

human figure. With few exceptions, figures do not occur on the ordinary useful wares of the factory, and even on its tea-trays they do not play any outstanding part; among the exceptions may be mentioned, in addition to those already named, a "bishop" bowl

in the museum at Lund, and another (Fig. 500), with a drinking-party, in the Vestlandske Museum at Bergen. Of common occurrence, on the other hand, not only on the tea-trays, but also on smaller trays with handles and occasionally upon oblong dishes, are landscapes either with Chinese pagodas, etc., or of a European type with more or less fantastic or childish buildings, the barbarous taste of which is in contrast with the often pretty and easily painted design on the rim (Fig. 501). Better-treated motives for the middle of such pieces are generally the arms of noble families sometimes to be seen on tea-trays and salvers, such as those of the Krag family on a square dish, in every way remarkable, in the Dansk Folkemuseum (Fig. 502), the Ahlefeldt (in the same museum and the Hamburg Museum), and the Wedel-Frijs (Fig. 503; in the Nationalhistoriske Museum at Frederiksborg). In such pieces, to which the factory obviously devoted special care, an imposing and aristocratic style has generally been achieved which was not otherwise its strong point.

Fig. 508.—Blue-and-white tureen. Gierløf period (after 1750). Store Kongensgade factory, Copenhagen. Hannover Collection.

About the same time at which Gierløf took over the direction of the factory, it changed its style, taking up the Rococo, from about 1750 onwards, both in its forms and in its decoration. One of the earliest pieces, a trial-piece in the new style, may well be a tray (Fig. 504) in the Schlossmuseum in Berlin; it is marked *Coppenhagen A B* (in monogram), and, with the grey tone of its blue pigment, occupies a place apart in the whole output of the factory. To the same hand, none the less, belong certainly two tea-trays of kindred style, with a rococo border enclosing the arms of Fleming-Gyllengrip, both with tables belonging to them, one (Fig. 505) in the National-museum at Stockholm, the other sold by auction some years ago. We are confirmed not only by the style of these trays, but also by

Fig. 509.—Blue-and-white plate. Gierløf period (after 1750). Store Kongensgade factory, Copenhagen. Dansk Folkemuseum, Copenhagen.

their marks, in the supposition that their author is the same that painted the dish in Berlin, for while, as we have seen, the latter is marked with the monogram AB, the trays are marked with the name *Asbjorn*,* which thus explains the meaning of the two letters. Not many works by this painter are known. In the Norsk Folkemuseum at Christiania, on the other hand, is a signed tea-tray (Fig. 506) by another painter, *M. Momtoft*, which bears, above a large monogram in a rococo framework, the date 1750, and, together with several other trays, shows that the factory from that date forward made its own the rhythms of the Rococo, even though, strangely enough, it confined their use to the wide surfaces of the trays, and did not employ them, for instance, on its new tureens of rococo shape. These tureens also, and other of the more ordinary useful articles, received a new decoration under Gierløf's management of the factory. As characteristic of his period there has long been pointed out, and undoubtedly with correctness, a motive (Figs. 507, 508) explained by Frohne as consisting of "large plants with palm-stems bearing star-shaped leaves and huge flowers, large leaves with light ribs being introduced beside them"; his very competent editor, the late Ch. A. Been, has, however, very justly remarked that this is merely a modification of the peonies, lotus and bamboo of Chinese porcelain. This new motive certainly occurs also on the old forms, such as the two-handled octagonal trays. But as it is at the same time the stock motive of the new shapes, particularly the rococo tureens and plates with wavy edge (as distinct from the unbroken circle of earlier times), it certainly came in at the factory at the same time with these forms, which were not suited to the older, symmetrically

FIG. 510.—Inkstand in high-temperature colours (see text). Pfau period (1727–1749). Store Kongensgade factory, Copenhagen. Hamburg Museum.

FIG. 511.—Tankard in high-temperature colours (see text). Pfau period (1727–1749). Store Kongensgade factory, Copenhagen. Kunstindustrimuseum, Copenhagen.

* In Sweden the name has been read—hardly correctly—*A. Bjφrn*. In any case, on the tray sold by auction the reading *Asbjφrn* was certainly the right one.

arranged motives. The introduction of the Rococo and of the new flowers with the large ribbed leaves was thus undoubtedly due to the initiative of Gierløf. But the impression produced by this artistic exploit is weakened by the fact that the new director did not understand how to keep up the earlier attitude of the factory with regard to the craftsmanlike execution of the work. A certain breadth, freshness and ease, perhaps even more striking decorative effects than had until then been attained by the factory, cannot certainly be denied to a number of wares decorated in this manner or attributed for other reasons to the period of Gierløf. Even in the simplest among them, such as the plates painted with three pears or apples lying down or in the air (Fig. 509), the slap-dash manner of the brushwork may often be combined with a lively sense of the decorative effect of the great, broad strokes. But on the whole the Gierløf period is synonymous with the period of decline at the factory, and that for the particular reason that, from a technical point of view, its productions will not bear comparison with the earlier ones. In the later and latest of the faïence of the Store Kongensgade the glaze is very often dull instead of smooth, the work is scamped, even to the illegible mark and indication of price. As evidence of the spirit of decadence in the factory during its last years we may mention that it made at least experimental use of the sponge when trees had to be represented. There is an example of this in a dish in the Dansk Folkemuseum.

Fig. 512.—Tureen and stand painted in manganese. Painted by Hasrisz. Attributed to the Østerbro factory, Copenhagen, 1764–1769. Dansk Folkemuseum, Copenhagen.

Fig. 513.—Rococo candlestick, painted in manganese. Attributed to the Østerbro factory, Copenhagen, 1764–1769. Dansk Folkemuseum, Copenhagen.

All that we have hitherto mentioned of the output of the factory is painted without exception in blue. Until a short time ago one would have denied that "Store Kongensgade faïence" existed

with polychrome decoration. Then there came into the possession of the Hamburg Museum an inkstand (Fig. 510) bearing the mark of the factory, which was also unmistakably akin in its decoration to other of its wares, but which, to the surprise of everyone, was painted in two shades of yellow, and also in greyish green, manganese-brown and blue—all in high-temperature pigments. The Kunstindustrimuseum at Copenhagen afterwards acquired a pretty tankard (Fig. 511), also with the mark of the factory, on which a panel painted with Chinese flowers in yellow, blue, green and iron-red is reserved on a ground sprinkled with manganese. To judge from their style, these two pieces undoubtedly belong to the period of Pfau. Equally undoubtedly both are only trial-pieces; but now that two such pieces have come to light, there is naturally a possibility that more are in existence. Moreover, the life and works of the Store Kongensgade factory are still very far from being fully elucidated. Of its painters we know as yet the names of only the afore-mentioned Asbjørn and Momtoft, as well as of *P. Hecht*, who signed a tea-table tray in the W. Simmelkiær Collection. A monogram of common occurrence, HP, has given rise to the very loose guess that the pieces in question should be attributed to the son of Pfau, Johan Heinrik Pfau. Other and even commoner marks are quite unexplained. The factory mark is often wanting; sometimes a letter is put in its place (often, for instance, B, C or H); frequently even there is no mark of any kind. Only as regards

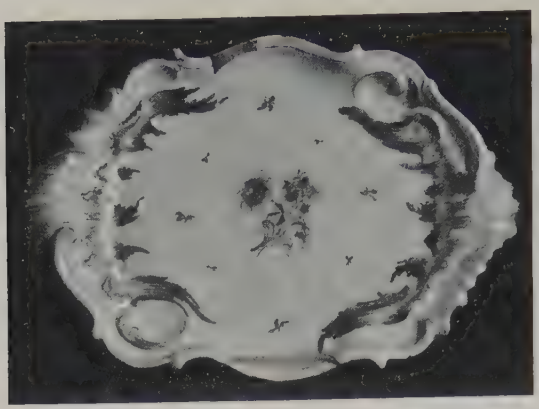


FIG. 514.—Blue-and-white dish. Attributed to the Østerbro factory, Copenhagen, 1764–1769. Dr. O. Thomsen Collection, Copenhagen.

FIG. 515.—Hanging flower-vase painted in manganese-purple over blue. Attributed to the Østerbro factory, Copenhagen, 1764–1769. Kunstindustrimuseum, Copenhagen.

the prices of the wares of this factory are we well informed, particularly as regards the last period. Naturally these original prices—some few rigsdalers, marks or skillings—are in sharp contrast with those nowadays ruling in the market, where a broken tea-table tray of the Pfau period fetches 1,000 kroner (about £56), an undamaged one from twice to three times as much, a rococo tureen of the Gierløf period from 600 to 1,000 kroner, a simple drug-pot twenty or twenty-five times as much as thirty years ago, when they were to be had for from six to twelve kroner (6*s.* 9*d.* to 13*s.* 6*d.*). To understand these present-day prices, it must be remembered that the productions of the factory have of late years become quite rare, which has given them a value beyond their artistic worth. As regards their artistic quality, the truth must be told—that in this respect they cannot be compared with the faïence of Rörstrand or Marieberg, to say nothing of the Norwegian faïence of Herrebøe.

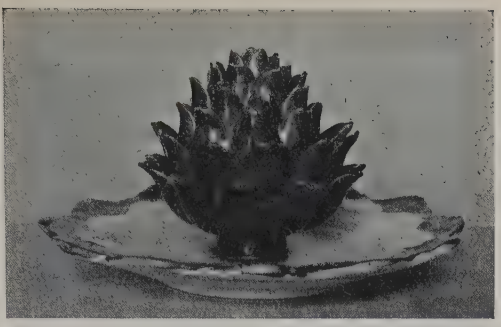


Fig. 516.—Butter-dish in the form of an artichoke. Painted in natural colours (muffle-kiln). Kastrup, about 1755–1760. Kunstindustrimuseum, Copenhagen.

Fig. 517.—Muffle-painted dish with yellow tulip and red rose. Kastrup, about 1755–1760. Dansk Folkemuseum, Copenhagen.

Fig. 518.—Muffle-painted punch-bowl with yellow tulip and pale pink rose. Kastrup, about 1755–1760. E. Hannover Collection.

When in 1763 the Norwegian founder of the Herrebøe factory, *Peter Hofnagel*, arrived in Copenhagen and established the business at the Sortedamssø which we nowadays briefly call the Østerbro-Factory, he had to procure his workmen partly

from the existing Copenhagen factories of Store Kongensgade and Kastrup and partly by importing them. By promises of higher wages he enticed thirteen workmen away from Gierløf, and his manager, Heinrich Wolff, he obtained from the factory at Kastrup. It is not impossible that there may have been earlier workmen at Herrebøe amongst those he called in in addition; indeed, certain of the wares we ascribe to the Østerbro factory speak in favour of this assumption. But Hofnagel did not, unfortunately, succeed in transplanting to Copenhagen the artistic spirit of Herrebøe.

FIG. 519.—Muffle-painted urn. Kastrup, about 1755–1760. Dansk Folkemuseum, Copenhagen.

As above foreshadowed, he quickly came into conflict with Gierløf, who, not without grounds, felt his privilege impaired when Hofnagel, in defiance of it, put blue-and-white wares on the market. Gierløf was not content with denouncing his Norse competitor, but had his factory and its productions seized by the officers of the law, destroying his implements and equipment. From this arose a series of law-suits, which presumably caused a cessation of operations at both factories alike. In any case, they ended in loss on both sides. When judgment was at last given in 1769, Gierløf was upheld in his right of seizure at Hofnagel's premises, but at the same time actually lost his monopoly. Hofnagel had therefore apparently won the advantage he had been striving for. But his economic resources had meanwhile been exhausted, and he was obliged to stop his factory just at the moment when the dawn was beginning to break upon it.

From a number of advertisements printed by him in the announcements of the Copenhagen address bureau, it can be seen that, in spite of all difficulties, this business was no small one. It comprised practically everything that can be made in faïence. From the papers relating to the lawsuit, moreover, it can be established that from the end of 1764 till April 1765, in spite of the privilege of Gierløf, he turned out blue-and-white, whereas in the following year he had to abandon this and content himself

with manganese-purple, after which during the two following years both blue and manganese by turns were used for painting at his factory, with the addition of gilding for the finest pieces of blue-and-white ware. Unfortunately, it is not only these last-named pieces that exist on paper alone; there is not a single piece of faïence that can be referred with absolute certainty to Hofnagel's factory at the Østerbro. But there is a small group of pieces—scattered in some few different places — which have been brought together by Thor Kielland on the evidence of various indications, the safest—but yet not altogether a safe one—being the mark *Ø: B: F:* on a rococo tureen in the Dansk Folkemuseum (Fig. 512), painted with flowers in manganese; the mark had already been conjecturally interpreted by J. Olrik as *Øster Bro Fabrik*. Below these initials on the tureen is inscribed the name *Hasrisz*, and as the initial letter in it might be looked upon as including H and J in monogram, the letters *I H*, painted on both cover and stand of the tureen, might be regarded as an abbreviation of the name of the said painter Hasrisz. But the name occurs in the same form on a manganese-painted rococo candlestick in the Danske Folkemuseum (Fig. 513), on a blue-and-white rococo dish in the Oluf Thomsen Collection at Copenhagen (Fig. 514), and on a tankard with a large blue cartouche on a ground sprinkled with manganese in the Danske Kunstindustrimuseum, and these three pieces thus form one group with the tureen. Kielland has added to the group also an unmarked blue-and-white tureen (in the Kulturhistoriska Museum at Lund), and a flower-vase in the shape of a sugar-bag, painted in blue and manganese as well, also unmarked (in the Danske Kunstindustrimuseum, Fig. 515), which comes nearest in style of all these pieces to Herrebøe faïence. As regards the clue piece itself, the manganese-painted tureen and its stand, it shows more likeness to the faïence of the town of Sleswick than to the Norwegian ware; but this circumstance may be explained from one of the advertisements of Hofnagel in which he mentions precisely " tureens after the Sleswick fashion with embossed stand." All things considered, there is much to be said for the view that the little group has been rightly brought together, and that, at any rate, its individual pieces belong to one and the same factory.

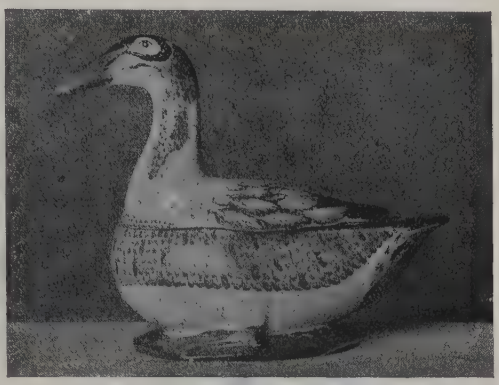


FIG. 520.—Tureen in the form of a duck. Painted in natural colours (muffle-kiln). Kastrup, about 1755–1760. Dansk Folkemuseum, Copenhagen.

The clay in all of them is grey (varying only in the direction of greyish-yellow, as Kielland states), the glaze is closely "smutted" but otherwise good, without any tendency to craze, the forms are plastic just to the degree that one would expect of a factory established by the same founder as Herrebøe. It is,

FIGS. 521, 522.—Frederick V and Christian VI. White faïence. Models by Saly. Kastrup, about 1755–1760. The property of the Commune of Elsinore, lent to the Kunstindustrimuseum, Copenhagen.

however, remarkable that the six pieces are the only ones hitherto assembled as presumed productions of a factory that was in operation for five years, and, to judge from these samples, had got over all technical difficulties. With our knowledge of Hofnagel's character, we, for our part, do not consider it quite so much out of the question as Kielland that the Østerbro factory imitated that in the Store Kongensgade. It is hardly conceivable that it should have been otherwise, seeing that thirteen of its workmen were stolen thence. It is perhaps therefore among certain unmarked wares occurring now and then, similar to those of the Store Kongensgade and yet with a certain strange character about them, that some of the missing Østerbro faïence should be sought.

However this may be, a third factory which may be said to be connected with the Danish capital, although situated at KASTRUP, on the island of Amager, stands out with a few clearly-marked characteristic features. It was erected between 1749 and 1754 by the Court Architect, *Jacob Fortling*, and obtained a year later its privilege, which was so wide in its scope that Fortling was allowed to produce "all kinds of stoneware and porcelain, with or without glaze, of which the name can be mentioned, save

the so-called Delft porcelain or Dutch stoneware which Christian Gierløf and his associates alone are permitted to make and prepare." To begin with, at the instance of the king, three master-potters were called in from Coblence, and the negotiations with them show that Fortling had the intention of producing, among other wares, stoneware like that of the Westerwald. But about the same time *Joseph Adam Hannong* was summoned from Strasburg to superintend the erection of a faïence-factory. The sojourn in Denmark of the French potter, later so renowned, was, however, only of short duration. Fortling, strangely enough, found him "*unyttig*" (useless), and in the place of a "*Porcellænsmester*" from the royal stove-factory behind the "Blue Tower," had *Heinrich Wolff*, already mentioned (p. 428), appointed as foreman at the factory. In all this the factory had enjoyed the favour of Frederick V. The engagement, not only of the Coblence master-potters, but also of Hannong, had come about at the instance of the king, and it was he also who now kept the Strasburg spirit alive in the factory by engaging another master named *Johann Georg Richter* from the city of Hannong.

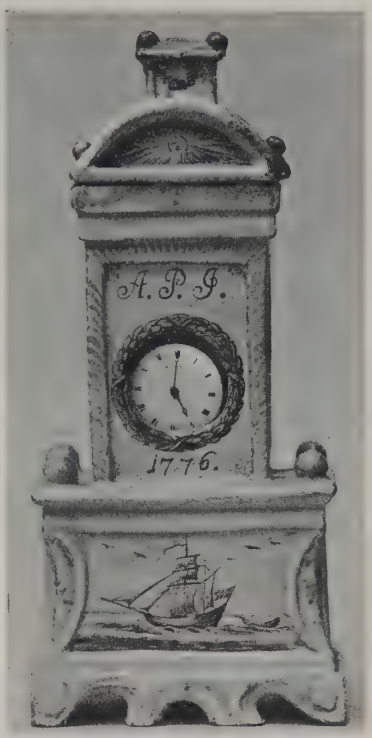


FIG. 523.—Watch-stand, painted in manganese-purple over blue. Dated 1776. Attributed to Kastrup. Nationalhistoriske Museum, Frederiksborg.

When Fortling died in 1761, his widow carried on the undertaking until, a year later, she sold it to *Jacob Stentzler* and *Jes Diedrichsen*. Richter continued under them as "*Farvelaborant*" (preparer of pigments), which may well be taken to mean that he was the real artistic director of the factory. As late as 1772 it had only two kilns, one for faïence, the other for "*Smeltegods*" ("fused ware," that is, stoneware), but at this time preparations were being made for the building of a third kiln for the production of "English" earthenware, "as to the detriment of the factory such wares are now being imported in great quantities." Four years later Stentzler died, after which the factory was carried on by Diedrichsen alone. He seems thereby soon to have ruined himself, as in 1777 his creditor sold the factory to a certain *Christian Detlew Westerholdt*, who soon after took into partnership a printer named N. C. Høpffner. From this time on the output of the factory was confined to moulds for sugar-loaves and other

industrial stoneware. From 1781, however, the production of faïence was revived, *Jacob Casper Leopold Mantzius* taking out a lease for this, whilst Høpffner and Westerholdt kept up the manufacture of the industrial ware. Mantzius died in 1794. He had for a number of years been connected with the factory at Rendsborg, and had there been entrusted with the production of the "English" wares; with him that part of the history of Kastrup that interests us in connection with our present subject comes to an end.

Fig. 524.—Plate of cream-coloured earthenware. Kastrup, about 1785–1790. Kunstindustrimuseum, Copenhagen.

If the Kastrup factory had never marked its productions, and we had been obliged to seek for them at random, we could have been guided only by the probability that, as a result of the relations with Hannong and Richter already mentioned, the style of its productions might be assumed to be under the influence of Strasburg. Fortunately the case is as follows: a certain kind of wares fairly often occurring in Denmark, painted in the Strasburg manner with flowers in muffle-kiln pigments, are very often marked in blue or manganese with an F, which has been explained in the circumstances, with good reason, as the initial of Fortling and the mark of the Kastrup factory in his time. The faïence bearing this mark is of a greyish-buff, almost white clay, appreciably paler than that of the Store Kongensgade factory and not so hard fired. The glaze is more than usually thick, either of pale red tone, or bluish-grey, densely "smutted," often full of "pin-pricks" and other flaws, and may be either crazed or not. The painting is carried out on this glaze in enamel colours, among which is a red always more or less dull, whilst a dark blue-green, only partially continuous, is remarkable, when otherwise successful, alike by its peculiar quality and by its beauty. A few pieces show that this pigment had a tendency to volatilise and settle upon the white glaze; on other pieces it is found transparent, of aquamarine hue; on others again it is livid and pale; it is to be seen in all its brilliance and depth on the butter-dishes, often met with, in the shape of an artichoke on a plate (Fig. 516), and generally also on the leaves with black

ribs and shading occurring in the floral designs of the factory. Especially characteristic of these floral designs (Figs. 517, 518) are a large yellow parrot-tulip and a full-blown red rose, generally found one on either side of a single piece; their treatment suggests that they are the work of a painter who with difficulty refrained from rendering everything in the manner of rococo decoration. These large flowers are to be seen particularly on punch-bowls and tureens with their stands. Once seen, and their colouring and peculiarly-mannered drawing made familiar, they are easily recognised by their style on smaller pieces, also inkstands, flower-holders, helmet-shaped jugs, tea-pots, etc., which are strewn with pansies, honeysuckle and fanciful flowers. From an inkstand dated 1758 in the Dansk Folkemuseum it can be seen that the flower-painting of the factory was at that time fully developed. But this was not the end of all endeavour at Kastrup. Great ambitions were cherished there and greater demands were, in fact, satisfied with success than in any other of the Copenhagen factories. Five tiles, of "Castrup Fajanse," painted with the Crucifixion, the Entombment and the Resurrection, mentioned in the list of works of art belonging to Count Otto Thott (Copenhagen,

FIG. 525.—Tureen painted in yellow, green and manganese-purple. Gudumlund, beginning of 19th century. In private possession.

FIG. 526.—Three specimens of øland faïence. The small tureen painted in manganese, the two other pieces in blue. 1829–1831. Kunstindustrimuseum, Copenhagen.

1788), have unfortunately disappeared; but that this factory had at its command both capable figure-painters and skilled modellers may be seen, for instance, from a large urn on a foot, in the Dansk Folkemuseum (Fig. 519), on which two rococo cartouches are filled with gallant figure-scenes carried out in the manner of miniature- or porcelain-painting; this urn is further richly adorned with coloured relief decoration, having a naked boy on the cover. Similar vases with flowers instead of figures are

to be found at Gisselfeldt (in Zealand). Wares in which the chief stress was laid on plastic decoration were also turned out by this factory in the time of Fortling, such as a centre-piece in the form of two boys bearing a bird, and certain tureens in the shape of birds (a duck, for instance, Fig. 520, in the Dansk Folkemuseum, to which the centre-piece also belongs). The form in such pieces as these cannot indeed be called finely executed; but a certain freshness is not wanting in them, and with their high brows and wide potato noses, the naked boys of Kastrup have something of a physiognomy of their own. The splendid life-size busts of Christian VI. and Frederick V. after models by Saly (Figs. 521, 522), belonging to the commune of Elsinore but deposited in the Kunstindustrimuseum at Copenhagen, show that the factory was capable of rendering really artistic sculpture in faïence. These busts are, it is true, unmarked; but when Frohne in his time made a raid on the Kastrup works, he found still remaining there two unglazed examples of the bust of Frederick V. (one of them now in the Kunstmuseum at Copenhagen); hence there cannot well be any doubt that the glazed busts come from the same source. We must, on the other hand, take a somewhat sceptical attitude with regard to the classification under Kastrup in the Dansk Folkemuseum of a small group of faïence decorated with flowers, which, in contrast with other wares of the factory, are painted in high temperature pigments, and do not in the least resemble the muffle-painted wares with the yellow rococo tulip and rose; with their freely-painted, thin-stalked, lobed, conventional flowers (see Fig. 557) in violet, yellow and blue, and their slight foliage in greyish-green, they recall most of all in their colouring the well-known peasant-ware plates of Kellinghusen. The attribution of this group to Kastrup has, of course, not been made without reason. It rests upon a little teapot of the class, formerly in private possession in Denmark, which was marked with an *F*. It is reproduced in the well-known book by Frohne (Fig. 28), and, to judge from the illustration, belongs to the group. Unfortunately, this presumed clue piece, which naturally ought to have been secured for one of the Danish public collections, is no longer to be found.* Was the F really that of Fortling? Or had it only a chance resem-

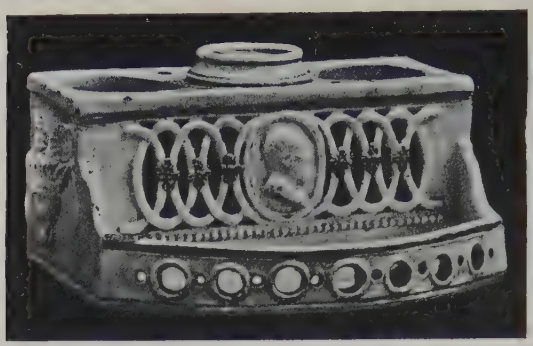


Fig. 527.—Inkstand of cream-coloured earthenware. Spietz factory, Bornholm, about 1800. Dansk Folkemuseum, Copenhagen.

* Compare however Addendum, p. 547.

blance to his signature? It would be strange if he had only provided with his mark this one little insignificant piece and none of the larger pieces belonging to the group, such as two ordinary tureens and a third in the shape of a cock in the Folkemuseum and an oblong dish belonging to the author; it would be strange also if the factory had made experiments with a new (greyish-buff) clay and the difficult high-temperature colours for the sake of this group only. It is still more strange in this case that the flower-painting on these wares—treated, as it is, with freedom and skill—should not present the slightest trace of being experimental work. Strangest of all is the style of this painting! It proclaims itself as being beyond doubt contemporaneous with the style of the Kellinghusen plates just mentioned; but everyone is agreed that these belong to the period about 1800 and later, when Fortling had already been dead nearly forty years.

Fig. 528.—Tureen painted in manganese. Sleswick, 1755–1758. Dansk Folkemuseum, Copenhagen.

Yet another group of wares has been attributed (by Frohne) to Kastrup. It might be called the "watchstand group," for it consists so far only of a few miniature stoves, of which the lower part is painted with a ship, whilst in the upper there is an opening in which to hang a watch, and of a small teapot painted on one side with a bouquet of roses and on the other with the initials of the owner, *CHLM*, within a wreath of foliage. The latter piece is in the Dansk Folkemuseum, which also owns one of the watch-stands, two others belonging to the Nationalhistoriske Museum at Frederiksborg and the Kulturhistoriska Museum at Lund. The Danish origin of these unmarked pieces may be considered as being proved by the Danish flags on the ships with which three of them are painted. They are all, including the teapot, painted in a peculiar manner, the same mentioned in connection with the flower-holder in the shape of a grocer's cornet from the Østerbro factory—that is, in manganese-purple over underlying blue. It is, moreover, not admissible to explain the watchstands as an attempt to evade Gierløf's privilege for painting in blue; for the example in the Frederiksborg Museum (Fig. 523), which is certainly contemporary with the remainder, bears the date 1776, and it will be remembered that the privilege in question had

already been repealed in 1769. The Østerbro factory, as will also be recalled, was closed the same year. But as the watchstands cannot have originated in that factory, they must, in the absence of any similarity to the faïence from the Store Kongensgade or from any other Northern factory, be ascribed almost of necessity either to Kastrup (and be taken as the only hitherto known productions of the time of Stentzler and Diedrichsen) or to Eckernförde; for it must not be overlooked that there are plates from the latter place (and presumably other articles) which are painted in manganese over a blue base and come so near to the watchstands that they may well be of the same family.

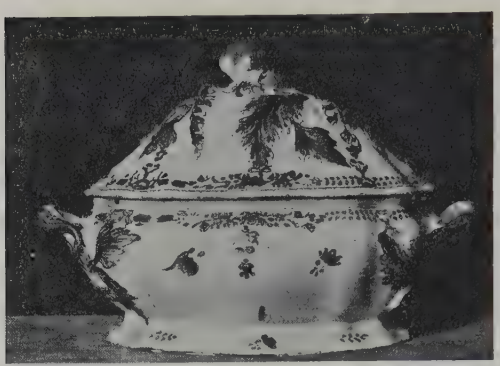


Fig. 529.—Tureen painted in greyish-green and manganese-purple. Sleswick, about 1760–1770. Dansk Folkemuseum, Copenhagen.

We know very fully what kind of ware was turned out by the factory in its latest period, when Westerholdt had let out the faïence-works to Mantzuis. Not only is there a price-list for 1784 of all the wares made at the works, but there occur now and then pieces similar to English earthenware, impressed with an oval stamp with the letters CW and M below, a mark which may be read as "Christian Westerholdt—Mantzius." The most considerable piece of the kind, otherwise best known from certain plates with elegant perforations in the rim (Fig. 524), is probably a sarcophagus-shaped jardinière in the Dansk Folkemuseum with a view of the works and Kastrup harbour in slight relief. The works were hardly at any time quite so imposing as they here appear; but the best among the indisputable wares of this factory claim by virtue of their quality a place in the first rank in the history of Danish pottery.

We will confine ourselves to the briefest mention of a small number of lesser Danish factories, the productions of which are either unknown or of no artistic significance.

A factory (for stoves?) was founded shortly after 1807 by an agent named *Dybvad* at Hestkiøbgaard, near Birkerød, as a continuation of the stove-factory at the Vesterbro (Copenhagen) destroyed by the English in that year; it was still in existence in 1819. At Antvorskov, near Slagelse, a faïence-factory, which existed until about 1820, was founded in 1810 by *Haagen Christian von Astrup*, Commissary-General of War; in 1812 we read of it that its sales were "endless." A third factory, that of Søholm, was started in 1826 by a company on the property of the same name on the coast-road between Christiansholm and Klampen-

borg; the mark *Söholm* stamped in capitals occurs on bowls with roulette-impressed borders, in brown-glazed, yellow-glazed and unglazed red earthenware, all at the Royal Porcelain Factory, Copenhagen. A fourth factory was founded by Chamberlain

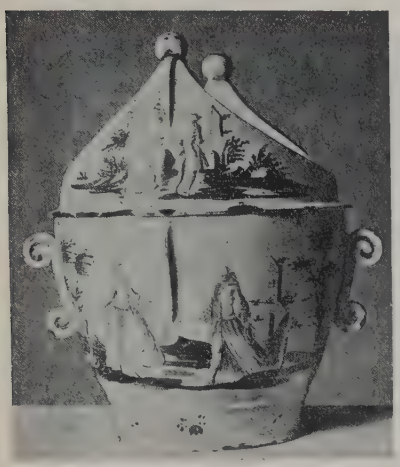


FIG. 530.—"Bishop"-bowl, painted in yellowish-green and manganese-violet. Sleswick, about 1760–1770. Dansk Folkemuseum, Copenhagen.

FIG. 531.—"Bishop"-bowl painted in manganese. Signed *Lohmann*. Sleswick, about 1760–1770. Dansk Folkemuseum, Copenhagen.

A. C. de Heinen in 1810 at the farm of HESBJERG, west of Odense. None of its productions have as yet been identified.

In 1774 *Thomas Lund*, owner of the farm of Lund, obtained a privilege for a faïence and stoneware factory at MORS, which was carried on from 1779 onwards by *Saxo Aschanius* and *Hans Meulengracht*. Frohne illustrates two pieces from this factory, formerly in the Ørum Collection—a plate with the name of the owner and the date 1782 within a wreath of leaf-ornaments and a teapot with a primitive decoration of flowers. Both are painted in blue, the plate being marked with an L (Lund), with AM (Aschanius—Meulengracht) below. The same mark occurs on a little simple blue-and-white flour-barrel in the Kunstindustrimuseum at Copenhagen, which also possesses an unmarked blue-and-white plate with a flower in the middle and a coarse-painted design of rococo ornament on the rim. (See also Addendum, p. 547.)

On the estate of GUDUMLUND, nine miles south-east of Aalborg, Count *Schimmelmann* established in the first years of the nineteenth century various industrial undertakings, among them a faïence-factory, which was kept going from 1805 till 1820. It obtained its clay, its manager and a modeller from Bornholm, and others of its workmen from Germany. In 1807, however, its raw materials and methods of firing were still so unsatisfactory that "out of a kilnful of 4,000 pieces of various wares hardly sixty pieces can be

called good marketable ware. The factory seems only to have become productive between 1809 and 1814, and to have had some degree of turnover, although its wares were more than ordinarily unpretentious. They consisted partly of faïence (Fig. 525), partly of cream-coloured earthenware similar to that of England, and were either plain or simply adorned with slight designs or scattered flowers, at times only picked out with coloured edges — all in more or less defective high-temperature colours. The mark of the factory from 1804 to 1808 was a bee impressed (generally accompanied by a number, 1, 2 or 3), from 1808 to 1814 three brown spots or a bee. After that no mark seems, as a rule, to have been used, and as the earthenware of the last period of the factory was merely copied from English ware, it can hardly be distinguished from it in the absence of a mark.

Fig. 532.—Large centre-piece painted in manganese. Sleswick, about 1760–1770. Dansk Folkemuseum, Copenhagen.

North Jutland became possessed of another factory when the manager of Gudumlund, a Bornholm man named *Eskild Beck*, settled in 1814 on the island of Øland in the Limfjord. In the Dansk Folkemuseum is an inkstand painted in green and blue with the name of the owner, "Ole Jensen Rønne—1819," and the mark *Øland—E. Beck—1818—B* (written and incised within a circle). In the same museum are two plates with crowned initials and the date 1820 within a wreath of flowers, and another with a flower in the middle, painted in purple, green, yellow and blue. Two of these three plates are unglazed on the back. The clay is grey. In the Kunstindustrimuseum at Copenhagen there are four pieces (Fig. 526), namely, a tureen with blue pattern and the mark *Öeland—B*, an unmarked jug similar to it, a blue-and-white plate with the date 1829 (also unmarked, Frohne, p. 85, Fig. 37), and an unmarked tureen, painted in manganese, with the date 1831, to be ascribed to the factory on account of its grey glaze, perhaps only under reserve.

Before passing on to the factories of Sleswick, we must lastly mention the first faïence-works in the island of Bornholm. When

porcelain-clay had been found there in 1755, attention was aroused to the ceramic possibilities of the soil of the island. It was not, however, its clay, but its coalfields north of Rønne that were the object of the visit of the Englishman *James Davenport* in 1789. He formed a company to dig coal, but as this enterprise did not prove to be remunerative, he established in its stead a limeworks and brickworks combined with a factory for faïence and tobacco-pipes. This did not pay either; but when it was given up, one of its German pottery-hands, *Johan Spietz*, set up on his own account a faïence, or rather earthenware, factory at Rønne, which was afterwards inherited by his sons, and under them became a flourishing concern. From this factory came the well-known pretty cream-coloured inkstands, sometimes picked out in green or blue; we illustrate a specimen (Fig. 527) with the name "Spietz" impressed in the body. They are, however, only exceptionally so marked. Nothing is known as yet of the other productions of the factory, which would seem, as a rule, to have been unmarked.

Fig. 533.—Plate painted in manganese. Sleswick, about 1760–1770. Kunstindustrimuseum, Copenhagen.

The ceramic enterprise which made itself felt in the eighteenth century almost everywhere like a raging infectious fever naturally also reached Sleswick and Holstein. The oldest faïence factory in this region was that of the town of Sleswick. Next in order come those of Eckernförde and Kiel; Flensborg, Stockelsdorff, Rendsburg and Kellinghusen follow a few years later.

In 1755 the Saxon porcelain-worker *Ludwig von Lücke* obtained a privilege for twenty years on behalf of a company for the establishment of a factory at Sleswick; he did not, however, carry it on for long, as in the following year he was obliged to give up his position by reason of "thoughtlessness, folly and lack of good conduct." The most important among the members of the firm were undoubtedly the burgomaster *Otte* and his two brothers, together with *Johan Rambusch*, an inspector of customs. From 1758 onwards the last-named became sole proprietor of the factory, which, on his death in 1773, he left to his son, *Friedrich Vollrath Rambusch*, district bailiff and counsellor of commerce. The

factory was at its best under the father ; under the son its difficulties began, as it had to compete not only with the other factories in Sleswick, but also with the English potteries, which, in spite of all prohibitions, flooded the country with their earthenware. Nevertheless, the younger Rambusch sought for a prolongation of the privilege for twenty years when it expired in 1795, after having been renewed once already. It was not granted to him until 1798, and then only for fifteen years. Two years later he leased the factory to *Lachmann & Wolff* for three years, and after that interval sold it to *J. A. F. Bilhard*, a judge of the Supreme Court, under whom it at last succumbed after a long period of decline.

Fig. 534.—Tureen painted in manganese. Sleswick, about 1760–1770. Stang Collection, Christiania.

The most characteristic feature of this factory is its predominant use of manganese-purple in combination with a marked inclination towards a plastic use of the clay. As regards the latter, it is quite a pale buff, sometimes almost white, whilst the glaze, on the other hand, may be quite dirty, at times almost grey. In a small group of useful wares, painted with Chinese plant ornaments after originals in Meissen porcelain, the body is thin and light. In other wares it is the contrary, thick and heavy. Somewhat coarse and clumsy as it generally is, somewhat dreary also, in consequence of its poverty in colours, the faïence of Sleswick, as a rule, gives one the impression that it found its buyers rather in the provinces than in the capital, although, with its painting in manganese, it was certainly intended for the very purpose of consignment to Copenhagen, where the importation of "*Blaugut*" (blue goods) was not allowed. Certain pieces may be recognised as wares of the period of the *Ottes* and *Lücke* by their mark, SO in monogram (for Slesvig—Otte), with an L (Lücke) below. To this class belongs, among other pieces, a two-handled tureen with rich relief decoration picked out in manganese, having a handle of twisted spiral form on the cover (Fig. 528); it was acquired at the Frohne sale for the Dansk Folkemuseum, and is the finest model from the factory, not only there, but perhaps anywhere. A similar mark is found on a "bishop"-bowl with antique heads and rococo panels painted in manganese, in the museum at Hamburg, which also possesses a punch-bowl of the Lücke period in the form of a warship resting

on rococo volutes, picked out in manganese and at the same time partly painted with scattered flowers in pale blue. A similar ship, unmarked, in the Dansk Folkemuseum, is painted entirely in blue. The preference for manganese did not by any means exclude the use of blue at the factory, and to this colour were added, in the time of Rambusch, a grey-green (sometimes bluish, sometimes rather yellowish) and occasionally a yellow. That Rambusch now and then enlisted the services of muffle colours and used them for flowers in the style of Meissen is proved by a few pieces, among them a tureen bearing his mark in the Stang Collection at Christiania. But the most peculiar of his colours is the grey-green, which is undoubtedly a high-temperature colour, recognisable as such by the manner in which, like that of Rörstrand, it has a tendency to " part " and disclose what appears like an underpainting in light blue, but is certainly only due to the tendency of a blended colour to precipitate itself. This grey-green generally occurs within a manganese outline, and pieces of the class (Fig. 529) may occasionally, as Brinckmann rightly observed, have a passing likeness to certain wares of Moustiers. The factory had at its command, in addition to the high-temperature grey-green, a pure yellow-green, which it likewise used in combination with manganese. A pretty example of the peculiar effect of this combination is offered by a " bishop "-bowl in the Dansk Folkemuseum (Fig. 530), which is painted with rococo figures in a landscape, the figures as well as the tree-trunks and branches being in manganese, whilst the foliage is painted in the light green colour. Without occupying a high level as regards figure-painting, the factory at Sleswick may be said to stand higher than most of the other Northern factories. On a " bishop "-bowl painted with hunting-scenes in manganese (in the Dansk Folkemuseum, Fig. 531), one of the figure-painters has signed his name, *Lohmann*. Apart from him, the name of only one of the painters of the factory is known; he was named *Meyer*, and signed a rococo dish which belonged to the Frohne Collection and was picked out in manganese and painted in the middle with a carnation in the same colour. To conclude from this (as Kielland has done) that all the pieces signed F M were " painted by Meyer " is not justifiable. The only right course is to admit that up to the present we know nothing about the painters' initials often found nethermost in the " three-storey

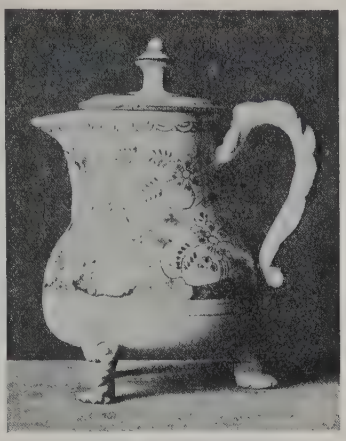


Fig. 535.—Cream-jug painted in manganese. Sleswick, about 1760–1770. Kunstindustrimuseum, Copenhagen.

mark " which was the mark of the factory in its complete form in the time of Rambusch, the other two storeys containing an S (for Slesvig) and an R (for Rambusch). Often, however, the wares of the factory are incompletely marked—with an S alone, for example—and frequently they are without any mark at all. This is, remarkably enough, the case with some of its chief plastic productions, such as a very imposing centre-piece in the Dansk Folkemuseum with five cruets surrounding a pedestal on which are three seated children bearing a bowl on their heads (Fig. 532), and a wall-fountain in the same museum in the form of a figure of Neptune on a dolphin with uplifted tail, and an accompanying shell-shaped basin. The origin of such pieces as these could scarcely have been determined if they had not been painted in manganese, and the basin belonging to the latter piece, moreover, decorated with flowers in a pronounced Sleswick style. We must therefore be on our guard against forming too one-sided an idea of the appearance of Sleswick faïence. We do not know this factory; we are merely familiar with its three commonest types, namely, (1) the manganese-painted plate (Fig. 533) with the projections in relief on the rim used also at Kastrup and the flowers and foliage in the middle softly hanging on thread-like stalks; (2) the tureen (Fig. 534) with an apple and accompanying leaves in relief on the cover and decoration of flowers in an unusually dark manganese; (3) plates, cream-jugs (Fig. 535) and other articles painted for the most part in manganese, but frequently also in the above-mentioned combination of manganese and greyish-green, and now and again in blue, with quasi-Chinese plant ornaments or flowers together with a bird, a pattern of which the prototype must be sought in Meissen porcelain. It is the blue-and-white wares in particular that often surprise one by being marked with the Sleswick mark. This is the case, for instance, with a tea-tray at Rosenborg Palace and another in the Danske Kunstindustrimuseum; the former is painted with three obelisks with two children in a framework of scattered flowers, the latter (Fig. 536) with a pretty rococo framework enclosing a homeward-turning hunting-party of three persons. On this the blue is very pale;

Fig. 530.—Tea-tray painted in blue. Sleswick, about 1760–1770. Kunstindustrimuseum, Copenhagen.

it may, however—as on the Rosenborg tray—be strong, perhaps even so strong that we might venture to allot to the factory an unmarked blue-and-white salver with a seated figure, belonging to the Dansk Folkemuseum, there ascribed to Eckernförde, although its flowers, scattered in rococo fashion, are too unlike

Fig. 537.—Tea-tray painted in yellow, green, blue, violet and black. Sleswick, about 1775–1780. In the possession of the Danneskjold family.

the style of the factory in that place, and come much nearer to that of Sleswick. We must, however, also beware of regarding the Rococo as universally dominant at Sleswick. The Danneskjold-Samsøe family possesses an excellent tea-tray (Fig. 537) marked *Schleswig*, which is a surprise, to begin with, from its colouring, as it is painted in yellow, green, blue, violet and black, and further astonishes us by the fact that its pretty ornamental border is in pure Louis XVI. style. To judge by this, the tray can hardly have been made earlier than about 1775–1780. Even at that time the factory was therefore in a position to change completely the character of its productions.

When in 1758 Rambusch bought the Sleswick factory from his partners, one of the three brothers Otte, *Johann Nicolai Otte*, decided to set up a factory on his own account on his estate at Criseby, where it continued until it was transferred in 1764 to the neighbouring town of Eckernförde. A few years later it passed into the hands of a syndicate, but in 1771, at all events, Otte was once more in possession of it. Its short period of prosperity, however, was then at an end, as a couple of years before it had lost the support it had had in two employees of outstanding capability, the modeller *Johann Buchwald* and the painter *Abraham Leihamer*. From the moment when these craftsmen moved to Kiel (this must

have been at the end of 1768 or the beginning of 1769), the Eckernförde factory seems to have given up all artistic endeavours, and to have confined its activities to the production of ordinary useful wares.

The co-operation of Otte with Buchwald and Leihamer must have begun already at Criseby, as a plate in the Hamburg Museum delicately painted in manganese is marked with the initials both of Otte and of the two foremen and the date 1761, at which time the factory had not yet been moved. To Criseby also may be attributed the rare pieces which, like two rococo candlesticks in the Kunstindustrimuseum at Christiania and a dish with flowers in the Dansk Folkemuseum (Fig. 538), are painted in blue (and occasionally manganese) and marked with a C combined with an L or AL in monogram (Abraham Leihamer).

Fig. 538.—Blue-and-white dish. Attributed to Criseby, about 1760. Dansk Folkemuseum, Copenhagen.

The co-operation of the three men is best represented, however, on the wares that bear, in addition to their initials, the letter E (for Eckernförde). Even though these wares are without great originality, being more or less imitations of foreign models, and although they cannot vie in artistic quality with the best of these, they are nevertheless deserving of all honour in consideration of the fact that they came into being under the poor Danish conditions.

Fig. 539.—Tureen in the form of a cabbage, painted in natural colours (muffle-kiln). Eckernförde, about 1765–1770. Kunstindustrimuseum, Copenhagen.

The number and variety of their prototypes can easily be understood when one considers the changeable past that Buchwald had behind him when he came to Criseby. There can hardly be any doubt that he is identical with a "*Bossirer*" of the same name who worked in 1754 at Holitsch in Hungary. In 1757 he turned up at the Rörstrand factory, where he must have been the first to introduce other high-temperature colours besides blue; the year after he moved to Marieberg. As we have already indicated and

shall see in the following pages, he found an abiding place no more at Eckernförde than at the Marieberg factory. Nor did he remain at Kiel, but came to anchor at last at Stockelsdorff. He was thus one of the typical vagrants of the period of ceramic foundations, who carried the secrets and peculiarities of one factory to another, and at least when we know this it is easy to see that Eckernförde faïence has points of contact alike with Holitsch and with the Swedish factories, particularly Marieberg.

Fig. 540.—Blue-and-white tureen. Eckernförde, about 1765–1770. Kunstindustrimuseum, Christiania.

The factory's tureens, therefore, in the shape of naturalistically painted boars' heads, cabbages and lettuces (Fig. 539), are under the most direct influence of Holitsch; its use of muffle-kiln pigments and freely-modelled blossoming sprays is under the influence of Marieberg, whilst we need not necessarily look to Rörstrand to explain its obvious preference for the blue pigment (Fig. 540). As manganese-purple is the most characteristic colour of Sleswick, so a powerful blue is the most frequently occurring of the colours of Eckernförde faïence. In a special small group, painted with flowers, the blue is found with manganese applied over it (Fig. 541), and, as we have already suggested (p. 435), there is some possibility that the watchstands, supposed to be from Kastrup, with the same combination of colours belong to the same group. This possibility is not excluded by the fact that they are painted with ships, and in general in a different manner from the known wares of Eckernförde; for the motives of decoration on Eckernförde faïence are about as many as the wares themselves. The factory marked its wares, as a rule, with a mark of several " storeys " appearing in its full form as follows: at the top, O (for Otte), then E (for Eckernförde), below this B (for Buchwald) and AL or L (for Abraham Leihamer) or other

Fig. 541.—Plate, painted in manganese-purple over blue. Eckernförde, about 1765–1770. Dansk Folkemuseum, Copenhagen.

painter's mark, beyond or below which a numeral (66, 67 or 68) gives the year in which the piece in question was executed. From this dating we gather that the factory was at its prime between 1766 and 1768.

The work done in these years had either a predominantly or an exclusively coloristic intention, being painted sometimes in high-temperature colours, sometimes in muffle enamels; blue was certainly the favourite pigment, but manganese was not altogether despised, being used presumably in the effort to drive its competitor in Sleswick out of the field. The factory had over this competitor the technical advantages of a more hard-fired clay (warm grey with a slightly greenish, or sometimes a slightly reddish tone), and a cleaner cold white glaze with only a little tendency to craze. But its particular asset of worth, as long as it lasted, was the remarkable painter, Abraham Leihamer. As his abbreviated signature (L or AL in monogram or separated) occurs on pieces of highly various type and rank, it is hardly likely that all the pieces with these marks are the work of Leihamer himself. For the greater part they must be workshop productions which at most were carried out under his control. We may, on the other hand, assign to him personally the wares he signed with his full name, alike at Eckernförde and at Kiel and Stockelsdorff; they belong—certainly without exception—to the most important wares issued by the factories of Sleswick-Holstein. From them we learn that he painted figures as well as landscapes and flowers. It will be interesting to bring together his wares from the various factories at which in turn he worked; by this means an impression will certainly be obtained of his style in the various spheres, and it will then be possible to draw conclusions with regard to his relation to the many and various wares that merely bear his initials. Only very few fully signed pieces by his hand from the Eckernförde factory have been preserved. In the Dansk Folkemuseum there is a pretty rococo tureen marked *Otte—Eckernförde—Buchwald Direct—A. Leihamer 1768* (Fig. 542); it has a reddish-brown rim and two rows of red shell border, and is further decorated in polychrome with roses and other scattered flowers. In the Frederiks-

FIG. 542.—Tureen painted in muffle colours with shell-borders in crimson. Made by A. Leihamer. Eckernförde, 1768. Dansk Folkemuseum, Copenhagen.

borg Museum his name is found combined with those of Eckernförde and Buchwald on a tea-tray painted in light colours with a border of rococo scrolls and flowers around a basket swinging in the air, filled or overfilled with flowers. This piece, which was published by Kielland (*Fra Arkiv og Museum*, 1917, Series II. Vol. I, Part 4), is peculiar by virtue of the circumstance that the daintily-handled basket of flowers is specially signed by a painter signing *Zopff*. The factory had in *Jahn* a third painter, likewise very skilful, who in the opinion of Brinckmann must have been trained at Meissen. He has marked, in association with Otte and Buchwald, a tureen with coloured flowers in the Kunstgewerbemuseum at Flensborg, and painted an oblong dish with similar flowers in the same place, and the lid of a tureen in the Hamburg Museum.

Fig. 543.—Flower-bowl picked out in several colours. Eckernförde, 1768. Hamburg Museum.

When we turn from these more or less unique pieces to the remaining wares of the Eckernförde factory, we find it hardly possible to establish any chronology for the latter. It is probable, however, that the factory began with high-temperature colours like blue and manganese, to adopt later yellow and green also, and then to pass rapidly to the richer and more convenient muffle-kiln pigments (yet without giving up blue monochrome). Among the earliest pieces are certainly those which point, with their freely-modelled blossoming sprays, towards Marieberg, such as a large basket-shaped flower-holder in the Kunstgewerbemuseum at Flensborg, twined about with sprays of this character, and a tureen in the Hamburg Museum with similar sprays and a handle on the cover in the form of a lion modelled in the round, standing with open jaws above a prostrate hound. In the latter museum is a centre-piece, dated 1765, painted in colours and marbled, with rococo panels filled with flowers, pierced galleries and small seated figures.

Fig. 544.—Blue-and-white dish. Eckernförde, about 1765–1770. Dansk Folkemuseum, Copenhagen.

Apparently plastic form was the leading interest of the factory during its first years, to which may therefore be attributed—in addition to the cabbages and other wares of naturalistic shape—a pair of sconces with rich rococo relief decoration and a mirror akin to them in the Dansk Folkemuseum; these are not marked, it is true, but present many possibilities of belonging to this group of wares. The restless rococo ornamentation in high relief by which these pieces are marked was obviously fostered in the factory, for we find it again on a considerable work of 1768—a large bowl on feet in the form of fantastic dolphins' heads, in the museum at Hamburg (Fig. 543), and likewise on an undated wall-cistern, with modelled masks and dolphins, in the museum at Flensborg. Otherwise it is difficult to name any mode of decoration whatsoever as specially peculiar to Eckernförde. Even the flowers in its blue-and-white pieces are highly various in style, sometimes ornamental in treatment, sometimes naturalistic. Yet a spray with a full-blown rose and a single rosebud (Fig. 544) seems typical of the factory, as also a butterfly or snail occurring among flowers, particularly on blue-and-white plates, dishes or dessert plates. Finally, we may point out that the Eckernförde factory seems occasionally to have produced plain white faïence. At all events, there is in the Dansk Folkemuseum a tall oil lamp in the form of a candlestick without any decoration at all. It is marked *O—E—B—1766*, and thus belongs to one of the years which may be singled out as the best and most productive of the factory.

FIG. 545.—Blue-and-white *potpourri*-vase (*Lavendelkrukke*). Kiel, about 1765. Kunstindustrimuseum, Copenhagen.

FLENSBORG obtained its faïence-factory about the same time as Eckernförde; it was developed from an earlier tileworks in the town. Only fragments, however, of its history are known, and as yet it has not been possible to identify with certainty a single one of its productions. Brinckmann, it is true, believed he could ascribe to it a series of large garden-vases of heavy body, with coarsely-painted hanging garland pattern in the style of Rouen ware. But he based his hypothesis only on the circumstance that such vases had come to his notice in the neighbourhood of Flensborg.

From information kindly given by the director of the museum there, Dr. Sauermann, no support has since been found for the conjecture put forward by Brinckmann.

The art of faïence flourished in the eighteenth century more vigorously in Holstein than in Sleswick. The oldest factory was that of KIEL, founded with magisterial sanction in 1758 by *Peter Grafe*. From having been a private undertaking, it became a ducal possession, and under the direction of the oft-encountered *Tännich* it sprang up with astonishing rapidity to achievements of a high order. As, nevertheless, it did not pay, the Government sold it in 1766 to two Hamburg business men, *Reimers* and *Neumann*, who dismissed Tännich and appointed in his stead *Buchwald* and *Leihamer* from Eckernförde (see above, p. 443), after the latter had already occasionally worked for Tännich. Here at Kiel also the co-operation of these two able men made a deep artistic impression. But with all their artistic sense they did not combine any business capacity, and they seem both to have been equally scatter-brained. As early as the beginning of 1769 they must have played out their part at the Kiel factory, for there is a deed of that date signed *C. J. Richardi* "p. t. [pro tempore] Directeur der hiesigen priviligirten Fayence-Fabrik." A few years later we find them again at Stockelsdorff. Meanwhile, the factory at Kiel met its sad fate, coming to an end after more repeated changes of ownership. When this happened is not known; but in 1793 it is mentioned as "newly (*ohnlängst*, not, as Frohne states, *forlængst*, long ago) given up."

FIG. 546.—*Potpourri*-vase (*Lavendelkrukke*) with muffle-kiln painting and red cherries at the handles and on the lid. Kiel, about 1765. Dansk Folkemuseum, Copenhagen.

Kiel faïence is of a light-fired and soft, pale buff, often nearly white clay with a faint reddish cast; in a few pieces, however, a grey clay has been recorded. The glaze is smooth and cold white, but by reason of its uneven thickness may vary from a bluish to a reddish tone on one and the same piece. It is often full of small holes, which, in the course of time, have become filled with dust and black; on the other hand, it is, as a rule, without crazing, and may in fine pieces be practically flawless. After Marieberg, Kiel is the Northern factory which made most consistently and with greatest success full use of muffle painting. It is not, in this respect, quite on a level with the best French factories,

but it is not inferior to any of the German ones. The crimson of Strasburg is more juicy and fresh than that of Kiel, but the latter factory had the fullest mastery over the remaining palette of the muffle-kiln, and even if none of its painters had the elegance of draughtsmanship and virtuosity of brushwork which one meets in Sceaux and Marseilles faïence, it had, to make up for this deficiency, the bold dexterity of handling which in decorative art often gives equally decorative effects. In the Tännich period these painters put their initial below the T of the director; the mark of the factory was a "three storeys mark," with the K of Kiel uppermost. A painter who signed P is known by mythological and other figure-subjects, landscapes and flowers; other painters' marks, such as A, R, M, B, are connected only with flowers more or less naturalistically rendered, which were, so to speak, the daily bread of the factory. In the Tännich period, we find also, instead of the letter-marks, numerals such as "No. 1" and "No. 5" on remains of certain services with large scattered flowers in colours. It may be added here that Kiel dishes and plates, which always have the wavy rim of the Rococo period, are, as a rule, edged with brown.

FIG. 547.—Dish painted in muffle colours. Kiel, about 1765. Kunstindustrimuseum, Copenhagen.

FIG. 548.—*Potpourri*-vase (*Lavendelkrukke*) with landscape after van Goyen. Kiel, 1769. Hamburg Museum.

One of the services of Tännich to the Kiel factory was the development of a number of shapes, of which several, such as certain rococo tureens, cannot perhaps be called anything but variations of pre-existing models, but among which a *pot-pourri* vase at least, the so-called "lavender-jar," was certainly a new creation. It is in the form of a squat vase with high domed lid, pierced with a number of holes to allow the escape of the fragrance of the lavender, dried and

salted rose-leaves, etc., gathered in the jar. Apart from its painted decoration, consisting either of flowers or of landscapes, or, less often, as on a pair of specimens in the Kunstindustrimuseum at Copenhagen (Fig. 545), of cupids or other figures, it frequently has plastic adornments of a practical nature, freely-modelled oak or cherry branches serving as handles on the jar or on the cover. A specially pretty, but unfortunately much damaged, example of the kind with deep crimson cherries belongs to the Dansk Folkemuseum (Fig. 546). The specimen in the Kunstindustrimuseum is partly lacking in plastic decoration, as all it has to show of the kind is an open flower on the lid. On other grounds also it is an exception, being decorated exclusively in blue (over the glaze). From the time of Buchwald plates are known belonging to a service painted with a large rose and scattered bouquets in blue. In the time of Tännich, on the other hand, the blue colour seems almost to have been banished from the factory, which seems, on the whole, to have avoided everything that a century of use and custom had made too trivial and common. For instance, hardly more than a single Kiel plate is painted with a Chinese figure, whereas on many plates from the factory we find figures from the everyday life of its immediate surroundings and in dress of the period. Such figures (Fig. 547) are generally merely an enlivenment for a landscape which is treated in such a summary manner that its trees stand out, not against the sky, but against the white ground of the plate. For these landscapes also the motives seem many a time to have been taken from the immediate neighbourhood—

Fig. 549.—Dish painted in muffle colours with flowers. Kiel, about 1765. Kunstindustrimuseum, Copenhagen.

Fig. 550.—Small tureen painted in muffle colours. Kiel, about 1765. Dansk Folkemuseum, Copenhagen.

at all events, not from China. The same is true of the flowers on Kiel faïence; a plate with coloured Chinese flowers in the Hamburg Museum is certainly alone as the exception to prove the rule. A certain air of distinction, expressed, among other ways, in the use of gilding on exceptionally fine pieces, is in general apparent in many of the productions of the factory in the time of Tännich, and is naturally explained by the fact that the factory was in ducal ownership and presumably had customers of distinction amongst its *clientèle*. Only for such buyers can such pieces have been intended as the magnificent wall-cisterns with accompanying basins of which the Hamburg Museum owns a beautiful example and the Kunstindustrimuseum at Copenhagen an even finer (Colour Plate VI). With its superbly modelled shape, its brilliant blue edging and the general strong colouring in its excellently composed flowers, the latter piece is among the most monumental in the whole body of productions of Northern faïence.

Fig. 551.—Tray painted in blue. Rendsburg, end of 18th century. Dansk Folkemuseum, Copenhagen.

Not nearly so many pieces are known of the Buchwald as of the Tännich period. They are marked, as a rule, in the same manner as the earlier pieces, except that the T of Tännich is replaced by a B. A piece of the new period, according to its inscription, is a tea-tray preserved in the Hamburg Museum, which is marked *Abr. Leihamer fecit, 1769—Buchwald Directeur—Kiel.* It is painted in the middle, within an ornamental border, with a mountain landscape in colours, with a peasant's cottage in the foreground, and in the four corners with bouquets of roses in natural colours. In the Gasnault Collection, in the museum at Limoges, is a tray, also signed by Leihamer at Kiel in 1769, with a marine subject in a framework with rococo designs at the corners. At Kiel, as at Eckernförde, Leihamer only by exception signed with his full name; pieces marked only with his initials can no more at Kiel than at Eckernförde be regarded as absolutely his personal work. This does not exclude the possibility that very pretty pieces, perhaps by his own hand, may be found in the latter category

also, such as a lavender-jar in the Hamburg Museum with a Dutch landscape running round it (Fig. 548). It was the good fortune of Brinckmann to find out that the original for this landscape was an etching by J. de Vischer after van Goyen, and he concluded from this that at Kiel, as elsewhere, the painting was to a large extent based on copper plates. Even flower studies were provided for this purpose, as is known, by the engravers of ornament of the period. But if the flower-painted wares from the Kiel factory give, on the whole, a fresher, less conventional impression than those of most factories other than the French, it is due to the fact that here to a higher degree than anywhere else outside France painting was done direct from nature. This can be seen, not only from the studious care that may be devoted to the rendering of a single flower on a piece of Kiel faïence (Figs. 549, 550), but even further by the repertory of flowers comprised by them, extending far beyond the customary flora of eighteenth-century faïence. It is this relation to nature, when all has been said, which is the most distinctive thing about the Kiel factory, and it is by virtue of this that it occupies a place in the forefront of the factories of the North. Its best productions have risen very much in price, not only because they have in recent years become scarce, but also because they may be of really high artistic rank. At the Frohne sale in 1910 the prices were still as low as 360 kroner (£21) for the Leihamer lavender-jar in the Hamburg Museum already mentioned, and 100 kroner for the large dish with scattered flowers in the Danske Kunstindustrimuseum. At the sale of the Gasser Collection in 1912 three lavender-jars were sold (two with the mark of Leihamer) for about 1,000, 985 and 990 marks, respectively, and a plate with Chinese decoration for 335 marks. For the

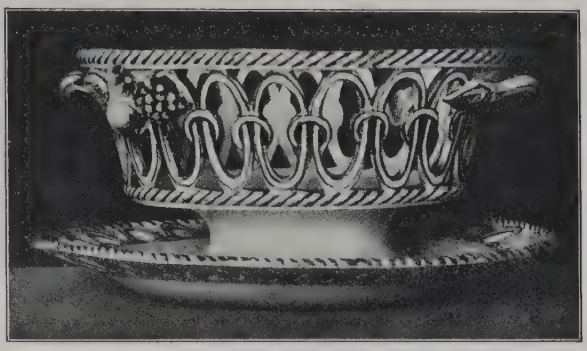


FIG. 552.—Basket, cream-coloured earthenware picked out in blue. Rendsburg, end of 18th century. Kunstindustrimuseum, Copenhagen.

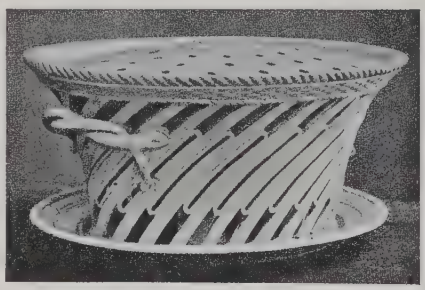


FIG. 553.—Flower-basket of whitish earthenware. Rendsburg, end of 18th century. Kunstgewerbemuseum, Flensborg.

wall-cistern in Colour-plate VI the Kunstindustrimuseum at Copenhagen paid 7,000 kroner in 1918.

In spite of protests from Rambusch at Sleswick and Otte at Criseby, RENDSBURG also obtained its faïence factory, a privilege which was bestowed in 1765 upon two burgesses of the town, the apothecary *Christian Friedrich Gottlob Clar* and the merchant *Jesper Lorentzen*. There is a list of wares issued by the factory in 1767, from which we gather that at that time it considered itself in a position to produce all current articles, from "*Pot-pourris*" and "Bischofshüte" (mitres, that is, "bishop"-bowls of that form) to pipe-bowls, snuff-boxes and cane-handles. But here also the business was not remunerative, and when Lorentzen died, Clar transformed the factory into a works for the production of cream-coloured "English earthenware," which at the same time he handed over to a company. But even then the enterprise did not pay; Clar went bankrupt, and at the same time, in 1784, the company declared itself insolvent. The directorship was then made over to one of the shareholders, *Johann Heinrich Hallensen*, a judge and surveyor of excise, and from 1788 onwards he conducted the factory, assisted by Clar, on his own account. Clar seems to have been a capable potter; at all events, he succeeded in producing not only the English black "basalt ware," but also a slightly glazed red terra-cotta peculiar to himself. After his death, in 1798, Hallensen continued operations only two years longer, the control then passing into the hands of a bookkeeper at the factory, Thorer Olsen. About 1818 the factory must have been given up, as at that time its plant was sold by auction. The existence of a panel in the Flensborg Museum, with a roughly-painted representation of the crucified Christ, marked *Grove--Rendsburg—1823*, is a mystery awaiting explanation.

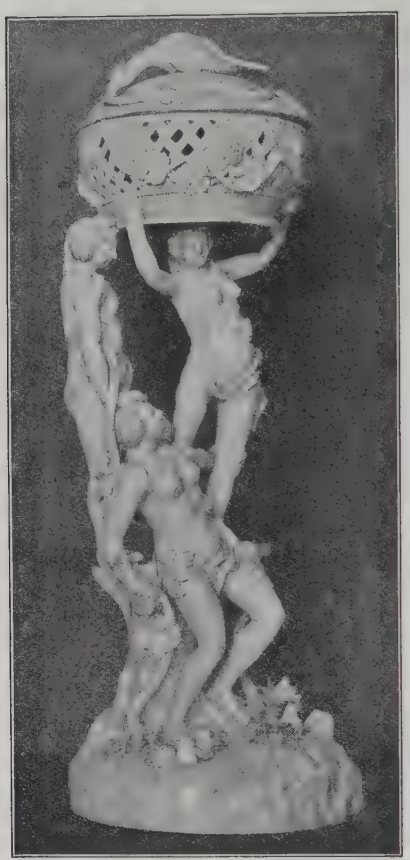


FIG. 554.—Centre-piece of yellowish earthenware. Attributed to Rendsburg, end of 18th century. Kunstindustrimuseum, Copenhagen.

Of the wares that may be supposed to have been made only in

the first period of the factory (1765–1772), of a whitish-buff clay with soft white glaze, only extremely few specimens have been preserved, too few and at the same time too various to afford any general idea of this portion of its output. A small dish in the Hamburg Museum is painted with a rose and an anemone in green, manganese-purple and yellow; a wash-basin in the same museum is decorated with other natural flowers in blue only. Chinese flowers in blue are also known (as on a tray—Fig. 551—in the Dansk Folkemuseum), whilst manganese was also used as a monochrome (on a tea-caddy in the Hamburg Museum). Some few years ago the pierced baskets of Rendsburg were quite commonly to be met with, the staves being generally picked out in blue, whilst a bouquet in blue is painted in the middle. Pieces of this kind are generally marked in the manner usual among Sleswick-Holstein wares with a mark in "storeys"; in the uppermost stage is seen a rectangle (or a D reversed?), combined with the R of Rendsburg; in the next, a painter's mark (a letter), in the lowest a date, generally (17)67, 68 or 69. The present rarity of this mark does not mean that any great loss to collectors is thereby implied. So far as Rendsburg faïence is known, it is only of slight interest.

FIG. 555.—Figure of Venus, attributed to S. H. Kirch. Kellinghusen, about 1765. Gewerbemuseum, Bremen.

Somewhat more interest attaches to the lead-glazed earthenware of the factory, which from the data given above must be assigned to the period after 1772. It occurs with flower-painting in blue as well as with painted decoration (mostly of landscapes), but is far more attractive when it is undecorated or merely lightly picked out with blue, though it has no technical advantages of its own, being either too strongly straw-coloured in tone or too white, and generally muddy and densely crazed in glaze. Among the best models are an urn with mask handles and festoons of flowers in relief, a blue-lined basket (Fig. 552) with grapes and other fruit in relief springing from the handles in the form of branches (in the Kunstindustrimuseum at Copenhagen and the Hamburg Museum), a large pierced flower-basket with a water-holder inside it and a simple lid with holes for the stalks of the flowers (Fig. 553; in the Hamburg and Flensborg Museums), and a tulip-bowl borne by three boys. These pieces and others of a similar kind are sometimes stamped in the paste with a cursive *RF* written together (for Rendsburger Fabrik), sometimes followed by a numeral. That this stamp is only found now and then is certainly due to the circumstance that the factory, in order

to deceive its customers with wares of English appearance, generally omitted to mark its productions. Thus a mark is lacking on all the known examples (in the museums at Copenhagen, Christiania, and Lund), of a large centre-piece (Fig. 554), in the form of three figures in a juggler-like group carrying a pierced basket with a dragon-like beast on the cover. Brinckmann professed to be in possession of proofs that this centre-piece was the work of the factory of Clar or Hallensen. If the attribution is correct, the centre-piece is beyond comparison the largest and most remarkable piece from the Rendsburg factory, and in that case it would seem possible that this factory may yet have other surprises in store for us.

Fig. 556.—Wall-plaque with bust of Clytie, painted in high-temperature colours. Kellingham, end of 18th century. Formerly in the Frohne Collection.

In the little town of Kellinghusen, in Holstein, about 1760, a man named *Carsten Behrens* dreamed of the erection of a porcelain-factory, and in order to realise this dream he engaged some workmen from Saxony to come there. He was, however, soon obliged to abandon this enterprise and to convert the porcelain-factory into a faïence-factory, for which he formed a company. A technical manager was found in *Sebastian Heinrich Kirch*, of Jever, in Oldenburg (compare p. 397). In 1765 the factory was granted its privilege. Three years later Kirch disappeared, the company was dissolved, and Carsten Behrens was obliged to carry on alone. At his death the factory passed to his heirs, and was still working at least as late as 1825.

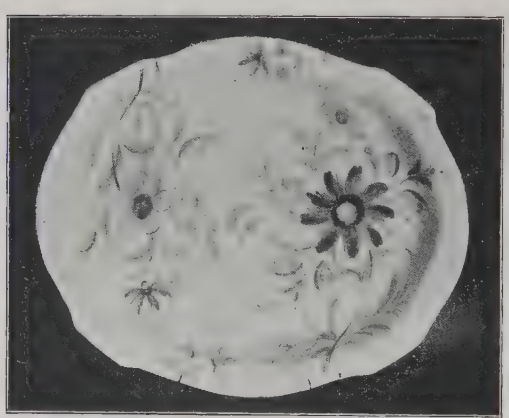


Fig. 557.—Dish with flowers in high-temperature colours. Attributed to Kastrup; more probably Kellinghusen, about 1800. E. Hannover Collection.

Meanwhile, in 1783, two of the employees of Behrens, *Christian Heinrich Geppel* and *Georg Geppel*, who had formerly served in the Clar factory at Rendsburg, had established themselves at Kellinghausen and obtained a privilege which, out of regard for the older factory, was valid only for white pottery. In spite of this restriction, they soon got into conflict with the heirs of Behrens, who felt their interests damaged by the

competitor, and laid a complaint on the subject with the Chamber of Commerce. Meanwhile recognition was granted by a royal resolution of 1785 to the older factory; the new factory, of which the owner was now *Dr. Joachim Moller*, also obtained a share in the privilege of the old one, and with it freedom to produce earthenware of every kind. After the early death of Møller, his widow married one of his workmen, *Jacob Stemmann*, but he seems not to have continued to carry on the factory under his own name, as in the year 1800 it bears the title: *Doctor Grauers Fayence-Fabrique*. This Dr. Sebastian Grauer was a physician at Kellinghusen, and owned the factory merely as a subsidiary occupation. In 1821 it was transferred to *Nicolai Friedrich Mohns*, who in 1822 left it to his son. It was sold by the latter shortly afterwards to *Martin Püssel* of Lehmberg.

Fig. 558.—Plate with flowers in high-temperature colours. Kellinghusen, about 1800. Formerly in the Frohne Collection.

A third factory had meanwhile (in 1787) been set up at Kellinghusen by *Georg Geppel*, and several others sought to make capital out of the excellent clay that the older factories had discovered and used at Ovendorf, near by. Both Brinckmann and Frohne have given such an exhaustive account of all the applications for, and concessions or refusals of, privileges in this connection that it would be absurd to labour the point here, the more so as the whole question turns upon names with which it has not been possible to link up even so much as a single piece of faïence.

Fig. 559.—Dish with figure of a female saint in high-temperature colours. Kellinghusen, about 1800. Dansk Folkemuseum, Copenhagen.

With Kirch, the plastic trend which prevailed at Jever was introduced at Kellinghusen, where it continued to predominate, although it here quickly took on a more popular character than at Jever. Karl Schaefer, in the *Jahrbuch der bremischen Kunstsammlungen* for 1909, gives good grounds for the correctness of the surmise that a large and beautiful statuette of Venus in the Gewerbemuseum at Bremen (Fig. 555) was made in the factory of Carsten Behrens, as the head of the figure, the hair of which is applied in old

potter's fashion in lines as thin as a thread with a painting-horn), strikingly recalls the so-called " Clytie " wall-plaques (Fig. 556), that is, rhomboid plaques with a head, presumed to be that of Clytie, in high relief as bearer of a blossom like a sunflower, in the middle of which is a hole for suspension of a watch. Like certain small and often charmingly painted shoes or slippers (in the Dansk Folkemuseum is a pair obviously belonging to the Stemmann period of the factory of Dr. Grauer, as they are inscribed on the sole " Magretah Stemman "), and some flying angels with small cornucopias which were hung on the wall as flower-holders, these watch-holders were among the commonest everyday productions of the Kellinghusen factories. To which of them such articles are to be attributed can only be made out in the exceptional cases in which a piece is specially marked. Thus a bucket with flowers in colours in the Vestlandske Kunstindustrimuseum at Bergen must belong to the factory of Carsten Behrens, as it is marked KH—B (Kellinghusen—Behrens). A miniature pulpit roughly modelled and painted in blue, green, yellow and purple, in the Hamburg Museum, must be from the same factory, as is shown by the date it bears —1764. Certain wall-plaques of 1794, in the same place, must have been made in the factory of Joachim Møller, as, according to their inscriptions, they represent the factory and its warehouse and dwelling. To the Møller factory must also be assigned a cream-jug in the shape of a satyr's head, marked KH—M (Kellinghusen —Møller), to that of Dr. Grauer obviously a wall-plaque of 1800 (also in the Hamburg Museum), on which the Møller factory is again depicted, but with the new title of " Dr. Grauer's Fayence-

Fig. 560.—Blue-and-white dish. Kellinghusen, about 1800. Kunstindustrimuseum, Copenhagen.

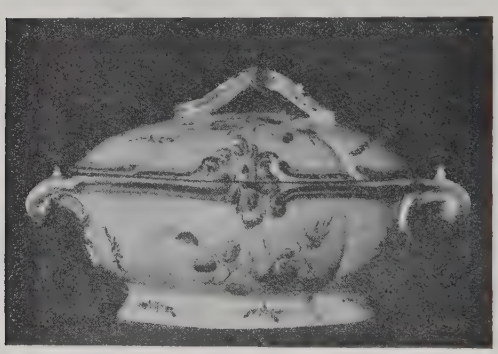


Fig. 561.—Blue-and-white tureen. Stockelsdorff, about 1775. Dansk Folkemuseum, Copenhagen.

Fabrique." Other pieces from this factory are marked KH—Dr. G. But all these are exceptions. Even the KH mark seldom occurs on Kellinghusen faïence, which as a rule, is not marked at all. As, moreover, the local factories all used the same clay and all alike catered for popular taste with a broad rustic style of painting, using for this the same high-temperature colours, their productions are generally not to be distinguished one from another. For reasons already stated (p. 434), we incline to the view that a group of wares formerly attributed to Kastrup, recognisable by their large, coarsely-painted yellow and purple flowers with feathery, greyish-green leaves and thread-like stalks painted in manganese (Fig. 557), belong to one of the five or six factories at Kellinghusen. The group certainly deviates somewhat, as regards the drawing and style of the flowers, from the peasant-ware plates, dishes and porringers with which the name of Kellinghusen is generally associated (Fig. 558). But these pieces are the nearest relations of the group in respect of colouring, even if they have a dull-fired iron-red in addition. Several other variations of these plates are found which in many cases we have to be satisfied with identifying by their colours. Sometimes they are painted with a landscape, sometimes with a ship, or a galloping horse, or a naïve figure-subject such as a saint in her cell (Fig. 559), the Annunciation, etc. There are also Kellinghusen tankards, recognisable only by their colours. Moreover, by no means all the faïence of this place is painted in the four or five high-temperature pigments. To name only one or two pieces, the Danske Folkemuseum possesses a fluted and relief-decorated tureen painted with roughly-executed roses and other flowers in manganese alone, the Vestlandske Kunstindustrimuseum at Bergen a tureen with large flowers only in yellow and violet, the Kunstindustri-

Fig. 562.—Blue-and-white plate. Stockelsdorff, about 1790.

Fig. 563.—Blue-and-white vase. Stockelsdorff, about 1775. Vestlandske Kuntsindustrimuseum, Bergen.

museum at Copenhagen a dish with large scattered bouquets in blue (Fig. 560). If these pieces had not been marked KH (the last of them with the addition of an M for Møller), hardly a soul would have guessed that they belonged to Kellinghusen. How far again we are from knowing the wares of this town in all their varieties may be seen from the fact that one of its many factories (that of *Peter Christian Holzschue*) is known to have marked its wares from 1812 onwards with an H, and that all the owners of potteries at Kellinghusen agreed in that year to mark their faïence with a K; yet we do not as yet know a single piece marked in either the one or the other of these manners.

Fig. 564.—Jardinière painted in muffle colours, Stockelsdorff, about 1775. Kunstindustrimuseum, Copenhagen.

There remains to be mentioned among the factories of Sleswick-Holstein only the southernmost, situated on the property of a nobleman at Stockelsdorff, near Lübeck. It grew out of an earlier stove-factory, the owner of which, *Peter Graff*, is presumably identical with the Peter Grafe already mentioned (p. 449) as founder of the Kiel factory. The factory obtained its privilege for faïence in 1771, the recipient of it being the owner of the estate, State Councillor *Georg Nicolaus Lübbers*. From about 1773 onwards we find working here as director and decorator respectively, our old friends *Johann Buchwald* and *Abraham Leihamer*, of Eckernförde and Kiel (see pp. 443, 449). But they found no abiding place at Stockelsdorff either. In the course of a few years they left the factory, where a painter named *Creutzfeldt* now replaced Leihamer. Lübbers lived till 1788; after his death the factory seems to have been carried on by a son of Johann Buchwald; but it had certainly long ceased to turn out really artistic work when—at an uncertain date—it was given up.

Fig. 565.—Helmet ewer painted in muffle colours. Stockelsdorff, about 1775. Hamburg Museum.

Under Lübbers and Buchwald also the strong point of the Stockelsdorff factory lay in its production of stoves, continued from

the time of Graff. Its stoves have usually a grate of cast-iron. As they belong to the transition period between the Rococo and the "Zopf," they are sometimes in one, sometimes in the other of the two styles. They are always painted in muffle-kiln colours, used partly for the colouring (in particular, marbling) of the architectural frames or members, partly for a more or less comprehensive surface-decoration, generally consisting of figure-paintings or landscapes with figures introduced. Works of art as they are, these stoves are generally signed with the utmost care. Thus on a rococo stove in the Hamburg Museum with Chinese genre scenes, we find written: *Stockelsdorff 1773—Buchwald Direct—Abr Leihamer fecit.* A very similar inscription is on a stove of the early "Zopf" or classical style belonging to the museum at Lübeck, painted with the subject of the death of Cæsar. On a third stove, in the Dansk Folkemuseum, with a classical subject, perhaps from the *Iliad*, we read: *Buchwald Dir.—Creutzfeldt fecit —Stockelsdorff 1776.* A stove, however, in the Kunstindustrimuseum at Copenhagen proves that they may occur without any mark at all; its attribution to Stockelsdorff is based entirely on the impression produced by its colours, among which a pale and clear blue-green shaded with black in the picking out of the rococo scrollwork is absolutely typical of this factory, whilst a yellow in the remaining decoration with pastoral scenes is equally characteristic of Kiel.

Fig. 566.—Helmet ewer painted in muffle colours. Made by A. Leihamer. Stockelsdorff, about 1775. Formerly in the Frohne Collection.

Next to stoves the most important articles from Stockelsdorff are tea-trays. There was one of these recently for sale at Copenhagen with cows in a landscape within a rococo framework painted in blue. It was marked *Stockelsdorff 1774—Leihamer fecit*, and another tray with a blue-and-white landscape in the Hamburg Museum is marked in similar fashion; a tray in the museum at Schwerin painted with a landscape in manganese bears the date 1776, and in the museum at Lübeck there is a third blue-and-white tray with a landscape marked *Stockelsdorff A: 1778 B. direx.* As will already have been seen from these examples, the factory was not confined exclusively to painting in muffle colours. It seems also to have made extensive use of high-temperature colours, as remains of services are often to be found painted with roses and other flowers in these colours (Fig. 561). The factory appears also to have turned out services painted in manganese, to judge

from a tureen in the museum at Lübeck. As the blue-and-white wares are not marked with the more or less indistinct *St* or *Stoff* which was the usual mark of the factory, it may be difficult enough to distinguish them from similar wares from Eckernförde. This is true, for instance, of a large and splendid wall-fountain in the Dansk Folkemuseum. In this and other such cases, however, the question can generally be settled by an examination of the clay, which in the Stockelsdorff ware is lightly fired, pale yellowish-white, sometimes almost pure white, whilst that of Eckernförde is harder fired and grey. There can therefore be no doubt that the very poor blue-and-white plates of common occurrence, always unmarked, with two palm-leaves in the middle (Fig. 562), can only have come from Stockelsdorff.

These plates are presumably among the latest productions of the factory, and they are certainly among the worst. It is proved, however, by elegant fruit-baskets, fine plates with plaited or pierced rim and dainty vases[83] (Fig. 563), as well as by the wall-cistern already mentioned, that the factory also used blue monochrome painting at its best period. None the less, its prettiest wares are those painted in colours. Among them, in addition to stoves and articles of utility with the name of Leihamer, are lavender-jars like those of Kiel, four-sided (square or oblong) *jardinières* (Fig. 564), inkstands, helmet-shaped jugs (Fig. 565), and all kinds of large and small articles belonging to services. Among the muffle-pigments in use at the factory must be mentioned specially, in addition to the splendid green and beautiful yellow already referred to, a soft violet, employed especially for lining and shell-borders. The red is quite mat, but often of pleasant effect in combination with the remaining colours. The motives of decoration vary between landscapes, figures and flowers. A design here and there is signed by Leihamer, as, for instance, the helmet-jug in Fig. 566. Others are perhaps his work; it is certain that his influence can be traced in most. It may possibly also be traced in the fact that as a painter he did not attach much importance to supplying the factory with new models. All its shapes are more or less imitations of those of other factories, not only in Sleswick-Holstein. An openwork vase in the Hamburg Museum, for instance, shows that Stockelsdorff ventured on the domain of Münden also.

Great originality is not, in fact, the mark of the old Danish faience. On the whole, it may well be said that for the most part it represents a reflection of the wares of the world round about, East and West and South. But on Danish soil and under the modest Danish conditions, the rich and elegant foreign types were converted and simplified in most instances so much that the resultant Danish wares acquired on the average a bold and robust character which makes them immediately recognisable amongst others, including those of Sweden and Norway, which we now pass on to consider.

If Rasmus Æreboe is to be believed, it was no very good reputation that Johann Wolff left behind him in Copenhagen. Æreboe brands him as an intriguer and a thief, accusing him of having lured away the workmen from the factory in the Store Kongensgade and also of having damaged and purloined its materials. It was perhaps indeed a somewhat questionable business that Wolff proposed to the Chamber of Commerce at Stockholm when, before his own arrival in that place, he offered this body a considerable consignment of cobalt blue that he gave out as having been bought by him at Elsinore. Whatever was the truth of the matter, however, Wolff brought with him from Copenhagen to Stockholm greater qualifications for a manufacture of faïence than blue cobalt. That the capitals of both Denmark and Sweden became possessed of faïence factories of which the surviving productions give satisfaction, and in increasing degree, to artistic standards is due certainly first and foremost to the foundation of capability on which they both built and which was indisputably laid by Johann Wolff.

Fig. 567.—Beaker with ewer, blue-and-white. Berlin or Rörstrand, 1729. Hamburg Museum.

In September 1725 Wolff came to Stockholm, whither he was followed by a comrade or *compagnon* named *Anders Nicolaus Ferdinand*, to lay before the Chamber of Commerce there such convincing proofs of his competence as a technician that he had no difficulty in getting formed a company for the erection of a *porcellaine fabrique*, which was installed on a property called Rörstrand. On February 4, 1729, the factory got its privilege drawn up. But before things had advanced so far, it had already been found necessary to dismiss Wolff from his position as manager. He seems to have looked after his business neither industriously nor honestly; indeed he even left behind him a suspicion of having been bribed by strangers to carry on the factory as badly as possible. The Ferdinand just named was put in his stead, and soon after *Christoffer Conrad Hunger*, who had before worked in the porcelain factories at Meissen, Vienna and Venice (later, in 1737, he sought

in vain an engagement at Copenhagen), with another German artist named *Thelot* or *Thelott*, whose earlier history is not known. The factory had, however, continually to contend with all kinds of difficulties. In 1733 Hunger was dismissed, and Ferdinand promoted to be manager, in which capacity he did not, however, continue for more than six years. A still shorter period of activity was the lot of his successor, *Johann Georg Taglieb*, whom we have met with before at Ansbach; he directed the factory only from the end of 1739 till the beginning of 1741. As we learn from an "Inventarium vid Rörstrands Porcellaine Fabrique in December Månad 1740" (published by Ambrosiani in the periodical *Rig*, 1918, No. 2), the business was already at that time a very considerable one; it seems, however, still to have been on a weak footing both economically and administratively. It was only when the Swede *Anders Fahlström* became the "verkgesäll" (foreman) of the factory that its production attained any constancy and evenness of quality, at the same time increasing notably, but not continuously enough to meet the high costs of maintenance. In spite of help and support of every kind that the factory sought and received from the State, it continued to be not very profitable to its shareholders. In 1753, however, a reorganisation of the old company was set on foot, and under the direction of one of the new shareholders, *Elias Magnus Ingman*, the factory at last began to flourish. Ingman himself moved out to Rörstrand; new ovens were erected, the number of workmen rose to over 100, amongst whom were eight throwers and nine painters, the production was increased, at first without detriment to the quality, which was still further improved and in many ways artistically renewed when, in 1758–1759, a competitor arose in Marieberg. In 1760 Anders Fahlström died. After him followed *Jonas Tåman*, who was, however, superseded only a year later by *Erik Fahlström*. His control of the factory was also of short duration. In 1763 at latest *Jacob Öhrn* or *Ørn* was its manager. Among other people who set their mark on Rörstrand faïence in this period was *Johann Buchwald*, already often mentioned. He is said to have been the first to introduce at the factory the use of other high-temperature

Fig. 568.—Blue-and-white vase. Rörstrand, about 1725. National-museum, Stockholm.

pigments besides blue, but as early as 1758 he quitted it for Marieberg. Thither also repaired other of the Rörstrand employees, such as *Anders Stenman*, who about 1766 invented—independently, it would seem, of English influence—the art of *printing* designs on faïence, as also *Henrik Sten*, who became manager of the new factory from 1769 onwards, and ten years later its director.

Fig. 569.—Tray painted in blue with the subject of the Israelites feasting at the foot of Mount Sinai. Executed by Hunger and Thelot. Rörstrand, 1733. Rörstrand Museum.

Ingman, who was ennobled in 1758 with the title *Nordenstolpe*, died in 1773 as practically sole proprietor of Rörstrand. His son and heir, *E. M. Nordenstolpe*, in 1782 bought up the Marieberg factory, which a few years later ceased to work. When the Rörstrand factory was sold in 1797 to *Bengt Reinhold Geijer*, its production of the old true faïence had already long ceased, driven out of existence here, as practically everywhere, by " English " lead-glazed earthenware or *flintporslin*, as it is called in Swedish. As is well known, the factory continues to the present day, to the lasting credit of its country. After its profound falling-off in the nineteenth century, it has made many honourable attempts at a revival. In the sphere of faïence properly so called, however (in which at present it does not work, its material being a white body with transparent lead-glaze), its great past is scarcely likely to be eclipsed. For it depended on the fact that an unusual multiplicity of traditions—Chinese, Dutch, French and German—now long since lost, were united at Rörstrand to become

elements in a series of successful combinations. We will now endeavour to give an account of some of these.

Fig. 570.—Blue-and-white bowl (on foot). Rörstrand, about 1735. Nationalmuseum, Stockholm.

Strangely enough, not a single piece can be identified from the very first years of the factory under Johann Wolff; for a fragment in the Nordiska Museum at Stockholm of a blue-and-white stick-handle, with the inscription (Stock)*holm Anno 1725*, brought to light during an excavation, must, in consideration of its early dating and its perfection of finish, be regarded rather as one of the sample wares brought with him by Wolff from Copenhagen than as a first trial from his new factory. A covered beaker in the Hamburg Museum (Fig. 567) is dated 1729[100]; it is painted with a large crowned panel, containing a double monogram and with ornamental borders, in which we find repeated a motive well known in Rouen faïence, consisting of a lozenge trelliswork bearing a single pear and a single flower; this motive, however, occurs also on Dorotheenthal faïence, as on a specimen in the museum at Halle. In this beaker there is not much to recall Johann Wolff, who was also presumably prevented by the action of the law from occupying himself with it, as in October 1729 he had "long been under arrest" for debt to the factory. On the other hand, it is a likely assumption that various pieces absolutely in the style of Wolff as we know it in the faïence of the Store Kongensgade at Copenhagen —such as a plate in the Nationalmuseum at Stockholm with a view of buildings in the centre and a rim decorated alternately with trelliswork and flowers, as well as several other plates and two vases (Fig. 568) with reserved cartouches containing reserved designs —were carried out by him or under his direction, although they are only marked *Stockholm*. The name of his successor, Hunger —in combination with that of Thelot, already mentioned, which

Fig. 571.—Blue-and-white plate. Signed "*Håkon Ångman.*" Rörstrand, 1737. Nationalmuseum, Stockholm.

occurs on some stove-tiles in the Nordiska Museum—is to be met with on a small octagonal tray (Fig. 569) belonging to the Rörstrand Museum, and dated 1733. It is painted in blue with a representation of the feast of the Israelites at the foot of Sinai, with Moses kneeling on the mountain —a subject conceived in the profane South German spirit. Obviously contemporary with this are a couple of similar small trays in the Nordiska Museum, one painted with a man with a tame bear in a landscape, the other with *lambrequins*. To judge also from a bowl on a foot in the Kulturhistoriska Museum at Lund (on which appears a scene from a country festivity), as well as two pieces in the Nationalmuseum at Stockholm, namely, another bowl on a foot with two lovers in a landscape (Fig. 570), and a panel with a mounted huntsman shooting a hart pursued by hounds, figure-painting was a favourite practice in the early years of Rörstrand; this was perhaps a conscious effort to liberate the manufacture from the ornamental style which Wolff brought with him from Germany by way of Copenhagen. But figure-painting was not anywhere everyone's affair, not even at Rörstrand. There too this was a circumstance which soon became evident, as all the pieces known to us of the following years are wholly, or in a preponderating degree, painted with ornamental designs, either in the style of the ordinary German foliated scrolls (*Laub- und Bandelwerk*), or in the rather peculiar style which shows that the spirit of Johann Wolff was not to be so easily expelled from the factory. A blue-and-white plate in the Nationalmuseum (Fig. 571), dated 1737, and signed *Håkon Ängman* (according to Stråle, a fireman, and not a painter at the factory), shows in its centre an angel with a piece of drapery bearing a pious inscription and on the rim a

FIG. 572.—Blue-and-white plate with Rouen decoration. Rörstrand, about 1740. Nationalmuseum, Stockholm.

FIG. 573.—Blue-and-white jug. Rörstrand, 1744. Nationalmuseum, Stockholm.

wreath of scrollwork enclosing eleven medallions with texts from the Bible. Nearly akin in style to this piece are two armorial dishes belonging to the same museum, one of which is signed *Anders Fahlström* with the addition *Stockholm 1739*. The same date with the signature of Anders Fahlström appears on two plates, also in the Nationalmuseum, painted in blue with a wide decorative border and in the middle the arms of von Fersen. Whilst in these plates the Delft style is a matter of course, as they were made to replace missing pieces from a complete service from the "Star" factory in the Dutch town, in other pieces of Rörstrand faïence of about the same date it is freely appropriated and adapted. The painters of blue-and-white at Rörstrand were not one-sided; at an early period they had begun to take examples for copying from every quarter, and inevitably it did not escape their observation that both Delft and Rouen offered inexhaustibly rich sources

FIG. 574.—Blue-and-white plate. Rörstrand, about 1745. Henrik Sørensen Collection, Christiania.

FIG. 575.—Blue-and-white dish painted with the "beflagged pavilion and weeping willow." Rörstrand, about 1745. Stang Collection, Christiania.

in this respect, to say nothing of the fountain-head itself, China. As examples of an early use of Delft decoration at Rörstrand, we may select a pair of vases with covers in the Nationalmuseum, painted with flowering sprays; to illustrate the equally early use

of a Rouen prototype (which we may see at the present time in the museum at Rörstrand) we may mention, in addition to the covered beaker in the Hamburg Museum already described, an octagonal

FIG. 576.—Tureen painted in blue with the " dead bird and umbrella " on a ground of *bianco-sopra-bianco* decoration. Rörstrand, 1770. Kunstindustrimuseum, Copenhagen.

dish preserved in the Nationalmuseum (Fig. 572), with the rim decoration of lozenge grille design, already discussed, supporting

FIG. 577.—Tureen with the " Polestar motive " in blue on a *bianco-sopra-bianco* ground. Rörstrand, 1752. Nationalmuseum, Stockholm.

large single blossoms and fruits. It was only some years into the 1740's that Rörstrand seems to have derived its motives direct from China, and in the course of the following fifteen or twenty years or more a small number of Chinese designs established them-

selves by means of endless repetitions to such an extent in the Swedish factory that it would now be difficult to imagine how its wares would have looked without them. One of the earliest of these designs to be used was a bird with long tail-feathers on a flowering spray. It appears on jugs (Fig. 573) and plates (Fig. 574), but seems not to have been used as a uniform design on whole services. This use, on the other hand, was made of the excellent motive which might be called the "beflagged pavilion and weeping willow" (Fig. 575), as also a Chinese floral design characterised by the stalks of the flowers often articulated and broken in the manner of mistletoe. The "dead bird and umbrella" (Fig. 576) is certainly somewhat later in date, but more frequently repeated than any other design; it consists of a shot bird, shaded by an open Chinese parasol, lying with head hanging down on a board flanked by a slanting arrow on one side and a small tree on the other. This last design when adopted at Rörstrand was perhaps only at second hand Chinese; it calls to mind as much Pillement as China itself. At Rörstrand, moreover, as at other places, French and German engravings of ornamental designs were, of course, copied. Thus we must certainly look to Oudry or his circle of followers for the originals of the scenes in blue, with sporting dogs and birds, to be seen, for instance, on a tureen and a fountain in the Nationalmuseum at Stockholm, as we must seek in other French engravings of ornament (among them those of the younger Boucher) for the oft-repeated design of a swan spouting water.

FIG. 578.—Blue-and-white plate with the "Rehn" pattern on a *bianco-sopra-bianco* ground. Rörstrand, 1764. Stang Collection, Christiania.

The ground for all these designs was from the very first the white glaze (of very variable tone). But at an early stage Rörstrand began to add to this glaze a colour which made it more or less bluish-grey, to be decorated with a *pattern in white* (Figs. 576–578). This was in principle the old Italian *bianco sopra bianco* technique that was thus adopted, but in a broader and coarser form and with a more powerful decorative intention than had been known in Italy during the Renaissance period. This technique occurs as early as 1745 on a plate in the Nationalmuseum, that is, earlier than elsewhere north of the Alps rather than at the same time, not to say later. It was used in exceptional cases at Delft, more commonly at Bristol, most frequently at Saint Amand-les-Eaux. Its earliest use at all these places seems to fall just before, or

immediately after 1750. If this is the case, it is not impossible that Rörstrand has the honour of being the first Northern factory to adopt this beautiful old technique.

In spite of all traditions that streamed into Rörstrand, the factory was by no means wanting in inventiveness as regards the creation of new motives of decoration. Thus the scattered trefoil was a new motive, as was also the pattern that might be called generally the "blue leaf," if it were not as much like a flower and combined as a middle design with rim-decoration composed of large twisted catkins (of hop ?); the cheap and convenient method of rendering the latter combines with the hastily-pencilled chief motive to give the pattern its primitive decorative character. New and peculiar to Rörstrand is also the more imposing "*Nordstjärna motiv*" (Polestar motive[101], Fig. 577), which seems to go back to 1748, and lasted for at least two decades. A new design, finally, is the most popular of all Rörstrand designs, the so-called Rehn design (Fig. 578), which E. Folcker has shown to have been composed by the architect-decorator *Jean Erik Rehn*; it consists of an ingenious rhythmically-swaying rococo border with a centre-piece in the form of a flower or fruit motive resembling a bursting pomegranate. The first time the rococo border appears is upon a service of 1745, in which the pomegranate is replaced by the crowned cipher of Adolf Frederik. The Rehn pattern also occurs with the arms of various noble families in the centre, and is in general varied in several ways. Thus it occurs painted in manganese instead of blue, and often in blue on a *sopra-bianco* ground. It was repeated incessantly for some thirty years at the Rörstrand factory—strangely enough, without any appreciable loss of its pure and pretty rococo character.

Fig. 579.—Tea-caddy painted in blue and yellow. Rörstrand, 1747. Nationalmuseum, Stockholm.

It seems as though the Rehn pattern heralds the invasion of Rörstrand by the Rococo. About 1745–1750, at all events, its wrythen forms began to oust the early, more evenly-balanced designs. As the Classical Revival in its turn without delay brought within bounds the shapes employed in the Swedish factory, its productions can very readily be classified by the style. Little enlightenment, on the other hand, is to be got from the classification employed by Stråle (in his great and well-deserving monograph

of 1879), and after him by Looström (in his otherwise excellent catalogue dated 1888 of the remarkable collections of E. A. Boman); according to this the productions of the factory are divided into periods by its directors, the first group being that of the faïence of the time of Anders Fahlström (1727–1753), the second consisting of that of the time of Nordenstolpe (1753–1773), the third that of the wares from 1773 to the decline of the factory. The real distinction in the output of Rörstrand seems, remarkably enough, to have escaped the observation of these earlier Swedish writers, which is presumably to be associated with their neglect to give the necessary attention to the technical side of the wares of the factory. The true dividing line falls in the year 1758, when the Marieberg factory was founded. With the beautiful colours and the alluring plastic decoration of its faïence, the new factory had an advantage which the old one had to make its own if it was not to go under in the competition. Efforts to this end altered the complexion of its wares.

Fig. 580.—Butter-dish and stand painted with scattered bouquets in muffle colours. Rörstrand, 1759. Nationalmuseum, Stockholm.

Up to that point painting in blue had ruled almost undisputed at Rörstrand. A few documents exist, it is true, to prove that at an early stage the factory had made attempts to extend its palette so as to include other high-temperature colours as well as blue. Thus we find at Stockholm, in the Nationalmuseum, a blue-and-white porringer of 1744 with the addition of a touch of manganese, and in the Nordiska Museum a tankard of 1745 sprinkled with manganese, with a reserved panel painted in blue, and a large gourd-shaped bottle of the same year with a pretty and unusual decoration of flowers in blue, yellow and manganese; in the Nationalmuseum again are a large and a small teapot of 1746 with a powder-blue ground on which are reserved cartouches with primitive decoration in manganese, a tea-caddy with funny strutting birds in quatrefoil panels on an almost black manganese ground, and another tea-caddy of 1747 (Fig. 579) painted in blue and discreet touches of yellow with a crowned monogram and Chinese birds and flowers. There are, moreover, a plate of 1750 in the Kulturhistoriska Museum at Lund, in which the well-known design with the long-tailed bird on a flowering branch is painted in yellow, green, blue and manganese, and a tankard of 1752 in the Nordiska Museum at Stockholm, as further exceptions to the rule that blue-and-white

was the favourite mode at Rörstrand until the foundation of the Marieberg factory brought about a change in this state of affairs. The forte of the new factory lay from the very beginning in overglaze painting with muffle colours in the Strasburg style. Rörstrand, with its high-temperature kilns, was quite unequipped for

Fig. 581.—Dish with scattered bouquets in muffle colours and green shell border. Rörstrand, 1767. Nationalmuseum, Stockholm.

any such emulation. But the mere news of the competitor's aims seems to have prompted the old factory to an experimental following of its example; for in the store-rooms of the Nordiska Museum there are several small panels with samples of all kinds of muffle pigments as well as gilding, and some of these panels are marked as neatly and clearly as could be wished: *Rörstrand 1758*. As early as the following year we have evidence of the speed and success with which the factory made the new technique its own. One is a dish in the Nationalmuseum with a fine glaze like that of porcelain, on which attempts have been made to imitate a Chinese pattern with birds and flowers in several colours, among them the pink of the *famille rose*. This, the most difficult of all colours, has not been a success; but all the others are so irreproachable that the dish may well be supposed to have been carried out as a passable substitute for a broken piece in a costly Chinese service (the Lund Museum possesses a corresponding, but much later, piece in the shape of a vase which is also an excellent copy of a Chinese original —marked *Rörstrand—E. W. B.—1765*). Even more noteworthy, however, is a smaller piece in the Nationalmuseum. It is a gold-edged butter-dish with stand (Fig. 580), painted with flowers in

pure porcelain style, or rather in the style of the late Delft butter-dishes following Meissen types. That it was precisely one of these Delft dishes that served as a pattern is shown not only by the thin-walled, light material and the character of the decoration, but also by the fact that the dish is marked inside, both on the bottom and under the lid, with the same unintelligible marks (here a rake and a bird's head) that are often to be met with on butter-dishes from Delft of this description. The dish in the Nationalmuseum would not have been distinguishable from this, had it not been marked *Stockholm* and dated in the thoroughgoing manner ($\frac{2}{5}$ and $\frac{9}{5}$—59) which is known only in the great Swedish factories. These pieces, together with certain rare snuff-boxes of similar thin and light faïence, form a group apart, representing the earliest and at the same time the most distinguished attempts of Rörstrand to compete with the muffle-kiln painting of Marieberg.

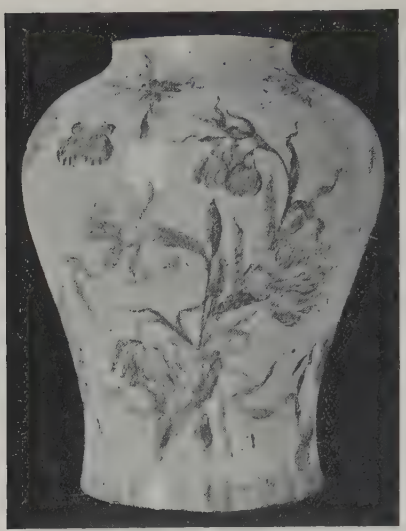


Fig. 582.—Vase with flowers in muffle colours. Rörstrand, about 1765. Nationalmuseum, Stockholm.

But the competition affected the older factory far more deeply than this. In large wares also it strove to put itself on a level with the overglaze painting of Marieberg, and not in vain. The two large dishes of 1767 in the Nationalmuseum (Fig. 581), with coloured flowers and green shell-edge, or the substantial vase, undated, with floral decoration, in the same museum (Fig. 582), or the most matchless of all, a tea-tray (also in the Nationalmuseum) with yellow rococo scrolls, birds and coloured festoons of flowers, are fully equal in artistic rank to the best productions of Marieberg; nay more, they have as compared with the latter a larger character, a breadth and fulness of decorative effect obviously due to the rigorous schooling of the Rörstrand painters in painting spontaneously, in a fresh, broad and generous manner, with the blue high-temperature pigment. Nor was muffle-kiln painting ever anything but an interlude in the practice of the old factory. It was soon perceived at Rörstrand that, instead of reorganising the whole business in order to combat the competitor with its own resources, it would be better to employ to the full the existing resources, that is, to make full use of the high-temperature kiln by utilising the colours at its command. Red, it is true, Rörstrand never succeeded in adding to its palette. Its manganese-purple

is often broken up into a profusion of tiny circles. Its green is greyish or yellowish with a tendency to " part " in small fissures through which the white glaze is seen. The yellow pigment has the same tendency, and may be quite pale. The blue alone is powerful, pure and irreproachable—so powerful and pure that it was very wisely used only sparingly in a few of the small flowers in the scattered bouquets, or in some other inconspicuous place in which it does not overbear the always somewhat pallid effect of the other colours. With its somewhat faded and wizened colours, a piece of four-coloured Rörstrand of this type, such as a rococo tureen with manganese-shell borders, scattered bouquets and a yellow lemon as knob to its cover (Fig. 583), is by no means lacking in charm; on the contrary, it may possess great chromatic refinement, to say nothing of the advantage of being unlike any other faïence in the whole wide world—in contrast with Marieberg faïence, which may resemble to the point of confusion Strasburg ware or the productions of the many other factories under Strasburg influence. Rörstrand, however, constantly saw its goal in vying with Marieberg; this is shown by the fact that the old factory not only made a new departure in colouring after the example of the new one, but also embarked upon the plastic sphere in which its rival immediately distinguished itself. This took effect, not only in decorative objects of an exclusively plastic nature, such as the centre-piece we reproduce, extant in several examples (Fig. 584), but also in imitations of the useful articles of Marieberg with plastic enrichments. A tureen in the Nordiska Museum with modelled flowers on the handles in the Marieberg manner and on the cover a Marieberg cauliflower knob, against which a lobster is propped, goes back as far as 1754 (a second specimen in the same place is dated 1762). Entirely based on Marieberg models are a pair of large vases with modelled flowers, of 1772 and 1773,

Fig. 583.—Tureen with flowers in the four high-temperature colours. Rörstrand, 1768. Nationalmuseum, Stockholm.

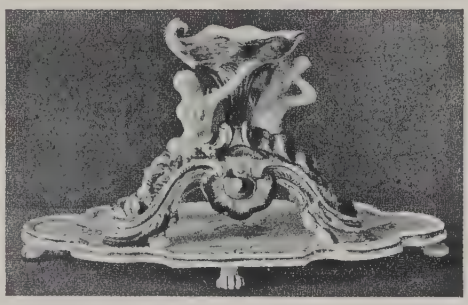


Fig. 584.—Centre-piece picked out in blue (the plateau not belonging). Rörstrand, 1762. Stang Collection, Christiania.

in the J. Sachs Collection at Stockholm, and a manganese shell-bordered vase with similar flowers in the Nationalmuseum (Fig. 585). The latter piece, which is painted in high-temperature colours, is undated; but its precise counterpart with overglaze colours and the date 1767 is to be found in the Nordiska Museum. Even at that time Rörstrand seems still to have been wavering between its various means of getting even with and beating Marieberg, whilst it was continuing to produce blue-and-white—with or without the *sopra-bianco* decoration—and repeating without a break the Rehn pattern (Fig. 586), the dead bird and umbrella, the spouting swan, and so forth, giving to the world only a single new chromatic creation; this was a not otherwise very successful service (Fig. 587), decorated solely with yellow flowers finished with slight touches of manganese-purple. All the pieces belonging to this in the Swedish museums (and in the Stang Collection at Christiania) are dated 1772 and 1773; the service thus dates from the last years of Nordenstolpe. Other pieces too bear witness to the fact that Rörstrand at that time, like Marieberg, began to forsake the employment of polychrome painting and even gave itself up to the use of black. It now occasionally confined itself to painting even its old shapes in black only. In the Kulturhistoriska Museum at Lund, for instance, there is an example (dated 1773) of the Rörstrand rococo tureen with an apple on the lid painted with flowers and picked out exclusively in that colour.

FIG. 585.—Covered vase from a Marieberg model, but painted in high temperature colours. Rörstrand, about 1767–1768. Nationalmuseum, Stockholm.

Before its incipient decline, when at the full height of its power, Rörstrand was certainly the most important manufactory of faïence in the North. Its superior skill is attested not least by the large pieces it carried out. Quite apart from its stoves, of which it is difficult to speak, as they can be distinguished with certainty only in the fewest cases from those of Marieberg, the older factory produced completely successful examples of such difficult large pieces as the well-known huge "*baljor*" ("tubs" for punch, of

which examples are to be seen in the Nationalmuseum at Stockholm, Fig. 588, and the Rörstrand Museum [84]), the more ordinary punch-bowls, the many tea-trays painted either with views in black (of the factory itself, amongst other places), or in red monochrome, or with Rococo ornament or flowers in blue or manganese, less often in overglaze colours like the unique example in the Nationalmuseum already mentioned. The tea-trays, like the stoves, are often impossible to distinguish from those of Marieberg, being frequently unglazed on the back and without any mark whatsoever. The most enormous pieces of Rörstrand faïence that have come down to us are the huge urns with lids in the museum of the factory. They measure, if we remember right, about 5 feet in height, and are painted in blue with Chinese figures in landscape surroundings.

Fig. 586.—Tureen with the "Rehn" pattern in blue on a *bianco-sopra-bianco* ground. Rörstrand, 1766. Nationalmuseum, Stockholm.

Till the death of Nordenstolpe in 1773 it was the rule that Rörstrand signed and dated its wares in a manner unknown in any other factory in the world until Marieberg imitated it. Rörstrand faïence is, in the majority of cases, not only marked with the name of the place, but also fully dated with day, month and year, besides being often supplied with a painter's mark and almost as often with the price of the piece or of a dozen of its kind. The place-mark was, in the First Period, *Stockholm*, but was altered after the foundation of the Marieberg factory—of course to avoid confusion—to the name *Rörstrand*. On pieces of the Transition Period (1758–1759) the double designation *Rörstrand–Stockholm* may be found. Quite exceptionally, moreover, the mark *Stockholm* is to be met with on pieces dated 1760 and 1761. The customary form of dating is—to take an example —$^{22}/_{6}$. 53. For the right interpretation of the prices quoted we must refer the reader to the illuminating treatment of the question by E. Folcker in the *Svenska Slöjdföreningens Tidskrift* for 1907; finally, as regards painter's marks, we must explain that we have here refrained from any attempt to explain their letters or monograms. Attempts have been made in this direction by Strâle

Fig. 587.—Tureen with floral decoration in yellow and violet. Rörstrand, 1773. Stang Collection, Christiania.

and after him by Looström (in the Boman catalogue mentioned above), on the basis of old lists of monthly payments at the factory. In some instances, the attempt seems to be successful, the explanation evidently right, in far the greater number of cases decidedly uncertain. Various pieces have in this manner been ascribed to one and the same hand, although they are undoubtedly the work of different men. Only when the objects have been submitted to an exacting criticism on the ground of style in combination

Fig. 588.—Punch-bowl, tub-shaped, yellow, with green leaves and manganese-violet roses and grapes. Rörstrand, about 1764. National-museum, Stockholm.

with the earlier method of explanation will it be possible to avoid mistakes. And of this there is a good prospect in the near future, as the present proprietors of Rörstrand have enlisted some of the

leading experts of Sweden to work out a new and thoroughly comprehensive monograph on the factory.

FIG. 589.—Fruit-dish of undecorated white faïence. Marieberg, 1765. Erik Wettergren Collection, Stockholm.

In the period of barely thirty years for which the faïence factory of MARIEBERG existed, it had occasion, no less than Rörstrand in its longer lifetime, to adopt many and various traditions and to fuse them into a number of new and peculiar types. Professing itself from its very beginning a follower of the Strasburg-Marseilles school, with the tendency, at once plastic and chromatic, based as regards colouring on the multiplicity of muffle-kiln pigments, which that school represented, the younger factory consequently made its aim the attainment of equality with its French prototypes.

The Marieberg factory was founded on the island of Kungsholmen, off Stockholm, by *Johann Ehrenreich*, already mentioned under Königsberg (p. 387), Court dentist to the Swedish king, something of a jack-of-all-trades and also something of a really great potter. His object, when in 1758 he applied for a privilege, was to make true porcelain. After the privilege had been granted him, in 1759, a company formed and buildings erected for the factory, the latter were burnt down, and when they had been erected anew, Ehrenreich decided to make faïence only. In April

FIG. 590.—Group of children as support for a bowl, in white faïence (model by Bouchardon). Marieberg, about 1760. National-museum, Stockholm.

FIG. 591.—Blue-and-white tureen. Marieberg, 1766. Nationalmuseum, Stockholm.

1760 the first firing took place, with good results. In 1762 the factory had 248 workmen, six designers and a turn-over to correspond with this staff. Soon, however, the financial crisis crippled its activity, and as early as 1766 Ehrenreich was obliged to give up his post, in spite of all that he had been worth to the factory.

From 1766 to 1769 it was directed by a Frenchman, *Pierre Berthevin*, who came from a porcelain factory in his native place * and now made experiments in the production of soft porcelain, whilst at the same time he continued to make faïence. Under the next following director, *Henrik Sten*, the manufacture of porcelain proceeded, but that of faïence fell off until it was driven out by English earthenware. In 1782 the factory was sold, as has already been mentioned, to the younger Nordenstolpe at Rörstrand, and in 1788 it came to an end, after having been conducted for a few years by a German named *Philipp Andrea Schirmer*.

FIG. 592.—Tureen painted in blue with a little yellow. The lobster on the cover red. Marieberg, about 1765. Nationalmuseum, Stockholm.

As the history of Marieberg is far shorter than that of Rörstrand, its productions also can be characterised in much fewer lines. If we take into account the fact that the factory was originally founded with the object of producing porcelain, and that its first foreign work-

* This factory was Mennecy-Villeroy (founded in 1748). One or two other contributions, hitherto certainly unnoticed, to the biography of Berthevin are to be found in Chavagnac and Grollier (*Histoire des manufactures françaises de porcelaine*, Paris, 1906). On the basis of these and of investigations relating to Mosbach, the following facts can be established. After having left Mennecy and directed first Marieberg (from 1766 to 1769) and afterwards Mosbach (from 1770 to 1772), Berthevin sought in vain in 1774 for a berth at Sèvres. Instead of this he was put by Le Ray de

men were called in with that purpose in view, it is reasonable to assume that certain undated pieces, finely executed in rich colours in the manner either of enamels or of porcelain, are among the oldest surviving examples; among them is a rectangular tea-caddy in the Nationalmuseum at Stockholm, with the painter's signature *JF* (J. O. Franzén?), and a pastoral subject on one side, a view of a town on the three remaining sides, and a snuff-box in the same museum with the signature *J*, painted outside with a pastoral scene and other figure-subjects, inside the lid with a monk and a girl. A tea-caddy in the Kulturhistoriska Museum at Lund (again marked *J*), and a pair of boxes with figure decoration in the Sachs Collection at Stockholm, belong to this little group within the larger group of undated pieces that are in early style and often show every sign of being trial pieces; examples are a basket in the Nationalmuseum with a *grey* glaze, straw-yellow edges and handles, freely-modelled fruit in subdued colours and sketchily-treated, scattered polychrome flowers, and a jar and cover in the same museum with a single-colour, bluish-green glaze and no other decoration. Not a few of the early undated pieces allow us to witness the development of

FIG. 593.—Tureen painted in black, brown and green. Marieberg, about 1765. National-museum, Stockholm.

FIG. 594.—Small tureen with flowering branches applied in relief and coloured, and flowers painted in muffle colours. Marieberg, about 1765. National-museum, Stockholm.

Chaumont at the head of his "*manufacture de poteries pour les colonies*," but was dismissed from this post because his demands for wages were too great. In 1777 he was applicant for a vacant leading position in the porcelain factory set up in 1774 at the château of La Seynie; but at this time he lay sick at Châteaudun, and his past history, moreover, seems not to have appealed to the owner of the factory. According to the information given by Chavagnac and Grollier, the library at Sèvres possesses papers relating to Berthevin.

some of the types that later came to take their place amongst the commonest stock articles of the factory. This is the case, for example, with the group that may be called the *marbled* group, the pieces comprised in it being veined in the manner of marble, either with black and grey, or—more often—with several colours—red, yellow, blue, brown and violet. To the first category belongs the pretty tureen in the Nationalmuseum with a green parrot in its lid (Colour-plate VII). The occurrence of this same parrot as an independent figure is one of many signs that Marieberg at an early stage set itself the aim of a purely plastic use of faïence, as is also shown by a small series of *Comedy-figures*, occurring alike with a yellow glaze and painted in natural colours; these figures, with their excellent modelling, contrast strikingly with the lack of skill with which the earliest Marieberg painters treated figure decoration. During the first years of the factory's active existence modelling was in advance of, and at a far higher level than, painting; this is shown further by another group of plastic wares which we propose to call the *violet group*, although it is predominantly white. A feature common to the pieces composing this group is the more or less pronounced appearance of a violet tone here and there in the otherwise white glaze. As these violet markings are gathered particularly about the salient parts of the shapes, where the glaze is thinnest, or on the bottom of the pieces where the glaze tends to shift, they have hitherto been regarded as due to the clay appearing through the glaze (they are still explained thus by Kielland in his fine catalogue, *Nordeuropæiske Fayencer*, published by the Christiania Museum in 1918). On a closer investigation, however, there can be no doubt that the violet patches are due to a colouring-material, intentionally added to the glaze with the object of softening its white tone by giving it a violet cast, but for one reason or another not evenly distributed. Rörstrand faïence has not infrequently such an even faint violet tone, and it was perhaps this that the Marieberg factory sought

Fig. 595.—Jar with flowering branches applied in relief and painted in colours. Marieberg, about 1765. Nationalmuseum, Stockholm.

to imitate. Good examples of the kind are a pair of wild swine in the Nationalmuseum, a pair of rococo *cachepots* on four legs in the same place and a pair of table centre-pieces, one in the form of two women carrying a shell-shaped bowl, the other in the shape of a triton with a similar bowl in his outstretched hands. As a faultless plain white example of the latter a centre-piece exists (Fig. 589)—in the Erik Wettergren Collection at Stockholm—which is dated $^{22}/_{5}$—65, and a covered bowl in the form of a gourd, in the Nationalmuseum, likewise plain white without a blemish, is dated the twenty-fifth of the same month, we have perhaps here the approximate point of time at which further attempts to colour the white glaze were abandoned on plastic wares at Marieberg. The masterpiece among wares of this class is a group of children forming a support, of quite large size, after a model by Bouchardon (Fig. 590), the same model that he used for his famous bronze lanterns on the staircase of the Royal Palace at Stockholm. The group occurs in two examples in the Nationalmuseum, one entirely white, the other slightly painted here and there with some of the colours that became peculiar to Marieberg as soon as the factory had got beyond its experimental stage. Occasionally it used these colours in their full range on figure-pieces also, as, for instance, the oblong boxes with a figure of a man or woman reclining on the lid which became one of its specialities, and on the most monumental piece of this class, the Chinaman with a pheasant under his arm, supporting a candelabrum, that belongs to the museum at Rörstrand.

Fig. 596.—Tureen with crimson shell borders and scattered flowers in muffle colours, the feet picked out in dark manganese, almost black. Marieberg, 1764. Nationalmuseum, Stockholm.

Fig. 597.—Tureen with crimson shell borders and scattered bouquets in muffle colours. Marieberg, 1765. Nationalmuseum, Stockholm.

At the same time that Marieberg gave itself up to colour-painting with the obvious intention of gaining an advantage over Rörstrand with its strictly limited range of high-temperature

pigments, it by no means despised painting in blue. Its blue pigment is more than usually bright and has generally a touch of ultramarine in its tone; its character is perhaps best disclosed by the success with which from about 1764 onwards—a remarkably early date—it was used for depicting the convolvulus; it was

FIG. 598.—" Terrace vase " with applied and painted flowers and a bunch of blue grapes resting on the coil of the rococo scroll. Marieberg, 1766. Kunstindustrimuseum, Christiania.

applied with equal success to the rendering of the cornflower, which, together with the rose, makes up the design on a blue-and-white service of 1765, pieces from which are exhibited in the Nationalmuseum. Only exceptionally does this blue colour run with the glaze, as in a tureen of 1766 in the Nordiska Museum with a bird and a bunch of vegetables on the lid; as a rule it shows up sharply upon the glaze, as if it were painted above it

with a muffle-kiln pigment, which it is in reality only extremely seldom. Early pieces painted in blue only are a splendid large bowl with shell flange in the Nationalmuseum and a couple of tureens of 1763 in the same museum, one with a bird on the cover and handles in the form of gnats' heads, the other with a cauliflower on the cover and scattered bouquets (Fig. 591). Other early pieces are two more tureens in the Nationalmuseum overlaid with scale-pattern in slight relief, with a lobster modelled in the round on the top of the cover, one (Fig. 592) painted in blue and a little yellow, with red also for the lobster, the other with flowering sprays over the relief-pattern and the lobster coloured brown. For boxes in naturalistic shapes (birds, artichokes, melons, etc.—an exceptional piece in the form of a bunch of grapes is in the Nordiska Museum) the factory used their natural colours; for its sumptuous services it employed a purely decorative selection of colours, confined occasionally—as in a specially pretty tureen in the Nationalmuseum marked AFB, with a cauliflower as knob to its cover (Fig. 593)—to black, brown and green. A moderate use of colours is also peculiar to the earliest of the small tureens (Fig. 594) and the large or small jars (Fig. 595) with blossoming branches in relief or applied in the round, which soon came to be one of the most popular articles at Marieberg and with which in the general conception the name of the factory is especially associated. The type was certainly not invented at Marieberg; we have met with it in many places already; but in the Ehrenreich period, at all events, it was affected there with a finer taste for colour in the striping of the flowers than anywhere else and also with a surer balance in the relation between the chromatic and plastic elements in the decoration. There can be no doubt that the honour of having given the plastic element a place side by side with painting, which is the most individual feature of Marieberg faïence, belongs to Ehrenreich. From about 1765, it

Fig. 599. "Rabbit vase" with flowers in muffle colours and flowering branches applied in relief and coloured. Marieberg, 1771. Stang Collection, Christiania.

may be said, his style was fully developed and the majority of shapes and modes of decoration prevalent at the factory were determined. Among these we may name the rococo tureen with red shell borders, scattered bouquets in the manner of Strasburg and a knob on the cover in the form of a guinea-fowl chick or other bird perched on a bunch of vegetables (Fig. 596); also the no less familiar tureen with a dolphin on the cover (Fig. 597), or a third with a cauliflower (Fig. 593), to say nothing of the "rabbit vase" or the other pots, jars and vases decorated with applied flowers. Among the last-named is the "terrace-vase," recalling the "rabbit vase," an urn raised high on a splendidly swirled rococo scroll with a bunch of grapes resting in its coils. Whilst we may mention that a specially excellent example of this latter vase, dated 1766, is to be found in the Christiania Kunstindustrimuseum (Fig. 598), the "rabbit vases" exist in too many fine specimens for any one of them to be singled out for special mention. The quaint shape with the rabbit (on late examples occasionally replaced by a wild boar) sitting at the foot of a winding staircase upon which a vase is supported was obviously the most popular form made at the factory, and was repeated not only in the time of Berthevin, but also for some years afterwards. We reproduce (Fig. 599) an example of 1771 in the Stang Collection at Christiania.

Fig. 600.—Tureen from the Le Tonnelier de Breteuil service. The shield printed and painted over in muffle colours. Marieberg, 1768. Langaard Collection, Kunstindustri-museum, Christiania.

Fig. 601.—Plate with pierced rim and bouquet in muffle colours. Marieberg, 1773. Nationalmuseum, Stockholm.

With the disappearance from the scene of Ehrenreich at the end of 1766 no changes of great moment occurred in the wares of Marieberg. The chief work of the period of the new director is a pompous service executed in 1768–1769 for Louis Auguste Le Tonnelier de Breteuil, French

Ambassador at Stockholm, each separate piece of which bears his arms printed in transfer, whilst the decoration consists otherwise of flowers painted in a somewhat niggardly manner, with

Fig. 602.—Dish with scattered flowers in muffle colours. Marieberg, 1774. Nationalmuseum, Stockholm.

handles—on the huge tureens with their stands—of plastic form shaped like vegetables. Of this service there have been identified two deep bowls and a plate with pierced border in the Sachs Collection at Stockholm, a similar plate and a mustard-pot in the museum at Sèvres, a basket in the Victoria and Albert Museum, London, four tureens—one at Sèvres, another in the museum at Hamburg, the third in the Langaard Collection in the Kunstindustrimuseum at Christiania (Fig. 600), the fourth in the Nationalmuseum at Stockholm, which also possesses a basket for a centre-piece and a plate with pierced basket rim. This service, like other pieces of the Berthevin period, is remarkable more for the porcelain-like purity and whiteness of the glaze than for the decoration. The over-delicate spirit in the production of porcelain at the factory was obviously on the point of invading the production of faïence when in January 1769—perhaps for its benefit—Berthevin left the factory. In his time printed decoration was already being employed at Marieberg, a natural consequence of the summoning from Rörstrand of the inventor of the process, the afore-mentioned Anders Stenman. But it was not used to any great extent until the time of the successor of Berthevin, Henrik Sten, who had the skill and taste to bring its sombre black effects into harmony with the austere neo-classical shapes he introduced for vases and urns. Alongside such wares we find, remarkably enough, remains of a service of 1773 prettily painted

in colours, with pierced rims (Fig. 601), and of another and even prettier service of 1774 (Fig. 602), which to a greater degree perhaps than anything else shows the capability of Marieberg in the direction of imitating the style of Joseph Hannong. The greater part of this service belongs to the Nationalmuseum; a few pieces may be seen in the Nordiska Museum and elsewhere. All are excellently painted with large scattered flowers, in which the crimson colour is not the least surprising feature. It has here a freshness and richness hardly achieved by any other of the many factories that, like Marieberg, took Strasburg as the model for the faïence they produced.

Fig. 603.—Covered vase with printed design after Boucher. Marieberg, about 1770. Nationalmuseum, Stockholm.

Just as blue was the forte of Rörstrand, so was crimson of Marieberg; it was used especially frequently for shell edging, not seldom for monochrome painting. We have seen how this colour, like the remaining palette of Marieberg, tempted Rörstrand to imitation. Nothing like the same amount of effort was put forth on the side of Marieberg to rob its rival of its peculiarities. But again and again the younger factory allowed itself the satisfaction of showing the older what it could do in fields the latter had made its own. For example, a very few pieces of Marieberg faïence occur with *bianco-sopra-bianco* decoration, such as an oblong wash-hand basin in the Nordiska Museum with accompanying jug, painted in blue, two plates of 1768 in the Kulturhistoriska Museum at Lund with a blue-grey glaze on which the rays of the Rörstrand "Polestar" service painted in white encircle a blue bouquet in the centre, whilst the rim is decorated with white sprays broken up by blue bouquets. Some few examples occur also to show that Marieberg made experiments with high-temperature colours, such as a plate of 1764 in the Nordiska Museum, faintly painted and in every way a failure, with flowers in green, blue and yellow, and a tureen in the same place with a dolphin on the cover, exhibited side by side with the same tureen painted in muffle colours. As regards the latter pieces, we are in no doubt as to which we prefer: with its pink shell-border and its general Strasburg dress, the muffle-painted tureen beats hollow its pale underglaze-painted counterpart.

But all things come to an end, and nothing follows in history

more surely after love of colour than colour-weariness and a tendency to renunciation of colour. Far more characteristic of the Sten period than the service of 1774 with flowers in colours and pieces of still later date in the Strasburg style are the austere vases and urns, either decorated in black with engravings of children in the manner of Boucher (Fig. 603) or printed with dark brown or black trophies of arms (Fig. 604). *Chinoiseries* also, which certainly never occur painted on the earlier faïence of Marieberg (in 1779, on the other hand, we have two blue-and-white plates, one in the Kulturhistoriska Museum at Lund, the other, Fig. 605, in the Vestlandske Museum at Bergen), are found after about 1770 in transfer-prints, as on the well-known service with a group of three Chinamen with a parasol (Fig. 606). Not every design in black or brown, however, on Marieberg faïence at this period is printed. Painting in these colours, or in grey monochrome (Fig. 607) and occasionally also in red, was practised at the same time, subjects in these colours being applied to vases or urns of which the shapes borrowed from stone originals were further an inducement to treat the surface in imitation of jasper or agate (Fig. 608). With this we come to the *flint-porslin* (white lead-glazed earthenware) which is not perceptibly different in character at Marieberg from the similar wares made elsewhere. Among the latest productions of the factory are presumably certain tureens, etc., deceptively like Staffordshire ware, with designs in relief, uncoloured, produced by pressing in metal moulds.

Fig. 604.—Vase (cover missing) decorated with trophies in dark brown and gold. Marieberg, 1770. Stang Collection, Christiania.

As already hinted, Marieberg also produced stoves the nature of which it must be left to future investigation to disclose, as hitherto it has not been pointed out with any certainty how they are to be distinguished from those of Rörstrand. Marieberg does not seem to have turned out other large articles like those from the older factory, with the exception of a number of tea-trays; these also are not easy to distinguish from the trays of the rival establishment, being, like them, generally devoid of marks. The Marieberg mark consists in its fullest form of the three crowns of Sweden above a stroke, below which are seen the letters MB detached or in monogram and beside them an E (Ehrenreich)

or B (Berthevin), followed by the date in full and accompanied by a painter's mark which generally presents the same possibilities and the same difficulties that we have discussed in the case of Rörstrand. Quite by exception the painter Johann Otto Franzén has written his name in full on a terraced vase of 1766 ($^{30}/_{8}$) in the museum at Hamburg. Otherwise Marieberg faïence is, on the whole, not nearly so informingly marked as Rörstrand; the dating in particular is often wanting, and with a few rare exceptions the price, this being found only on a gummed-on paper label. In Marieberg faïence, as in that of Rörstrand, the body is buff with a slight greenish tint, the glaze, as a rule, very white and only exceptionally inclined to craze. The "flint porcelain" of the factory, on the other hand, which is astonishingly light in weight, is yellow with a close and fine network of crazing, generally still free from discoloration by dust. Whilst on Marieberg faïence the marks are usually in blue under the glaze, in exceptional cases in black or other colours, the "flint porcelain" is mostly marked "MB (in monogram)—Sten," impressed in the body. We will merely add, further, that gilding can hardly be said to be common on Marieberg faïence except as an edging, and that elsewhere we have only met with it now and then, namely, in touches upon urns otherwise painted *en grisaille* with trophies of arms (a specimen at Sèvres also) and likewise upon the vases on rococo-scrolled pedestal mentioned above (a specimen dated 1772 in the Nationalmuseum at Stockholm). The last-named piece (Fig. 609) is painted in blue with the arms of Sweden suspended in a trophy, and here it is the crowns on the shield that are touched up with gold.

Fig. 605.—Dish with Chinese landscape and floral decoration painted in blue. Marieberg, 1779. Vestlandske Kunstindustrimuseum, Bergen.

Fig. 606.—Plate printed with *chinoiseries* in black. Marieberg, 1773. Kunstindustrimuseum, Copenhagen.

When Ehrenreich gave up his post as director at Marieberg,

in 1766, he moved to STRALSUND, which was at that time (and until 1814) a Swedish possession. A faïence-factory existed here from 1757, which had been founded by a Councillor *von Giese* at great expense, in the hope of helping on the town. We get some idea of the expectations connected with the factory when we hear that its largest kiln was designed to hold 6,480 plates, its smallest 3,392. As among the throwers, moulders, painters and furnace-men called in from outside there were also workmen from Sweden, Swedish traditions were certainly operative at the factory before the time when Ehrenreich, supported by *Johann Buchwald*, took over its management and at the same time became part proprietor. In any case, it is certain that from that moment the factory became as Swedish in style as any of the Stockholm factories.

FIG. 607.—Urn decorated in black, grey and gold. Marieberg, 1773. Nationalmuseum, Stockholm.

Just when its activity was at its height it was overtaken by a catastrophe; a powder-magazine in its neighbourhood was blown up, in December 1770. Its buildings were damaged; its models and ready-finished wares were destroyed in large quantities. A few days later Ehrenreich was obliged to declare himself bankrupt. Yet he seems not to have left the factory, which von Giese soon put on its feet again. We have evidence of its resurrection in the first years of the 1770's in the most monumental, or at least the most gigantic, piece it would seem ever to have executed, a tall *potpourri* vase on a rococo pedestal with figures modelled in the round; the model is known to us from a plain white example in the Traugott Collection at Stockholm and from two vases with different painted decoration, one (Fig. 610) in the National-museum in the same city, the other in the museum at Hamburg. But in 1780 the busy councillor died, and the factory now began to suffer for several years under disputes between his heirs and the government with regard to sums which had been advanced to Ehrenreich. When an arrangement was brought about, in 1785, the resources of the factory were so depleted that the undertaking had to be stopped. It was resumed, it is true, under the technical direction of *Carl*, who soon after took over the ownership by purchase. But he too was unable to make headway. In

1792 the factory came to a standstill, this time for good; its buildings and plant were sold by auction the same year.

Stralsund faïence is of a buff body with a greenish tone, and has sometimes a rather grey and cold glaze; the colours are possibly also a little heavier and harder and more dead than those of Rörstrand and Marieberg; but in other respects Stralsund ware is confusing in its likeness to those of the Stockholm factories. Ehrenreich appropriated without scruple from Rörstrand the *sopra-bianco* technique, the Rehn pattern, the blue leaf and others, from Marieberg practically all the popular models,[85] among them the tureen with the bird on its lid (Fig 611), the "rabbit" vase, the jar with applied sprays and the oblong covered dishes with recumbent figures. The Stockholm method of marking the articles also followed Ehrenreich to Stralsund; its wares are marked with the three nails (of the Crucifixion) from the arms of the town, accompanied by an E (for Ehrenreich), followed by the day, month and year of production of the particular piece and sometimes the signature of the painter. A large C after the town mark instead of the E of Ehrenreich (as on an openwork basket in the Kunstindustrimuseum at Copenhagen—Fig. 612) refers presumably to the name Carl already mentioned. It would not perhaps be too bold to attribute to Buchwald the pieces marked with a B, such as a blue-and-white tureen of 1768 with a bird and a group of vegetables on the lid, in the museum at Rörstrand. But it is best in the case of Stralsund, as of Rörstrand and Marieberg, to abandon for the present the attempt to draw conclusions as to names from the marks.

Fig. 608.—Urn of lead-glazed earthenware. Ground sprayed with manganese, gilt handles, yellow relief. Marieberg, about 1775. National-museum, Stockholm.

Of the lesser Swedish faïence-factories that of Pålsjö, to the north of Helsingborg, is the oldest. It was situated on the estate of Pålsjö and was founded in 1765 by the then owner of the estate, *Michael Anders Coster*, the district magistrate. Until 1770 it was under the direction of Fröling, a Swede, who is assumed to have come from Stockholm, from 1770 to 1774 under that of Hindrich Wulph, that is, *Heinrich Wolff*, who up to that time had had several appointments at the various factories of Copenhagen. The productions of the factory, which, like its history, have lately been

the subject of an exemplary investigation by Sigurd Wallin, are known chiefly from fragments that have been dug up on its old site; undamaged and even approximately undamaged pieces of Pålsjö faïence are as yet among the greatest rarities. As a number of potsherds of "flint porcelain" were found on the spot, which seem to have been moulded from English originals, and as most of these potsherds are unglazed, we may assume, in spite of the absence of marks upon them, that they are the result of attempts at the factory to follow the requirements of the time by converting the business in favour of the manufacture of lead-glazed earthenware. This part of its activities may be disregarded, as it is completely devoid of independent character. Its faïence, on the other hand, is by no means lacking in this respect. Its body is, as a rule, pale buff and rather fine in texture; a certain number of pieces also are of a coarser clay and reddish-buff. The glaze is most often much crazed or in other ways more or less faulty. The decoration is executed either in blue or in manganese of very variable tone; there is, however, in the Kulturhistoriska Museum at Lund, a single exception to this rule, a tankard painted in polychrome with flowers and a crowned monogram E C within a wreath of foliage (Fig. 613). Wallin distinguishes two groups among the productions that are marked, in somewhat varying manner, P F C (that is, Pålsjö Fabrik—Cöster), and also different in decoration. One type of mark is found on a group of wares painted, chiefly in blue, sometimes, however, in manganese also, with a spray of five-petalled flowers; the other type appears on a group painted either in blue or in manganese with small scattered foliage resembling clover-leaves and scattered flowers, among them tulip-buds, with stalks bearing similar leaves. The latter motives, occurring sometimes alone, sometimes as a wreath round a royal monogram (that of Adolf Frederik of Sweden), a small view of buildings or other design, present a similarity to those of Copenhagen; the form of mark associated with them, moreover,

FIG. 609.—"Terrace vase" painted in blue with a trophy in which is a shield with the crowns of the arms of Sweden in gold. Marieberg, 1772. Nationalmuseum, Stockholm.

is found on shapes which are known at the Østerbro factory in that city, at which Heinrich Wolff had been engaged. Wallin has therefore concluded that we are here concerned with the wares of the later, Wolff, period, whilst the mode of decoration described above, which resembles one in vogue at Marieberg, points towards Sweden and must therefore be assumed to belong to the time of Fröling. According to this, the whole output of the factory would be the work of two hands, one Swedish and one Danish, and as it is expressly mentioned that the establishment had at various times only one painter, it is not unlikely that this is really the case. If so, the Pålsjö factory must be described as one of the least important with which the present book has had to deal. It is, however, difficult to judge of its productions, as they are for the most part known from fragments. Some of the undamaged specimens are not without a modest charm of their own; we may mention as examples a small blue-and-white eight-lobed bowl (Fig. 614) painted in the style of the first period and belonging to the Nationalmuseum at Stockholm, and a jar with scattered flowers in manganese in the Kulturhistoriska Museum at Lund.

FIG. 610.—Colossal *potpourri*-vase. Stralsund, about 1770. Nationalmuseum, Stockholm.

A not much higher quality is evinced by another of the minor Swedish factories, namely, SÖLVESBORG. It was established in 1773 by Major *Gabriel Sparre* and lasted twenty years. Its manager was a well-known and clever painter from Marieberg named Peter Åkermark, and for some time it throve so well that it even did business abroad. When Sparre became governor of the province of Blekinge, the factory passed into the possession of *S. Fr. von Zeipel*, a Prussian officer made prisoner during the Pommeranian war.

The clay of Sölvesborg is finely levigated, lightly fired, buff in colour; the glaze is inclined to craze, the decoration is executed either in blue or in manganese, in exceptional cases in several colours, as on a large tureen with a stand and a dolphin on its cover, in the Rörstrand Museum, and a "shepherdess" covered dish of Marieberg pattern in the museum at Lund (the catalogue of this museum mentions further the "family tankard of Åker-

mark," dated 1787, in private possession in Sweden). The factory had no independent style in its shapes. For all of them, so far as they are known, it is easy to find originals in Rörstrand or Marieberg faïence. Nor were its motives of decoration, consisting mostly of flowers, original. The treatment of these flowers is more hasty and commercial than at the great Swedish factories; they have nevertheless a certain amount of individuality by virtue of which Sölvesborg faïence will perhaps be recognisable even without the mark they generally bear, being as a rule marked SB (Sölves—Borg), accompanied by a No. (1 or 2). As masterpieces of a very modest description made at the factory we may select, in addition to the polychrome tureen in the Rörstrand Museum already named, two other tureens, one painted in manganese, with a bird on its cover, in the Nationalmuseum at Stockholm (Fig. 615), the other (of 1777) painted in blue, with a dolphin on the cover, in the museum at Lund. Rather important pieces also are a blue-and-white *cachepot* in the latter museum, with mask handles and large bouquets of flowers, and a blue-and-white circular dish with a seated Chinaman, of which the Nordiska Museum possesses a counterpart dated 1781. The great bulk of the productions of the factory were presumably useful wares without decoration or with such conventional designs as the "blue leaf" with its catkins of Rörstrand, which is found on Sölvesborg plates both in blue and in manganese. An even more commercial treatment is shown by a pair of tankards in the Lund Museum in the decoration of which are introduced trees printed with a sponge. Things of such poor quality are only accidentally spared by time, and as the light-fired body of Sölvesborg was brittle into the bargain and the glaze not only liable to craze, but also to flake off, it is not surprising that altogether extremely little of its faience has come down to us.

FIG. 611.—Unpainted tureen. Marieberg model. Stralsund, 1769. Halvor J. Schou Collection, Christiania.

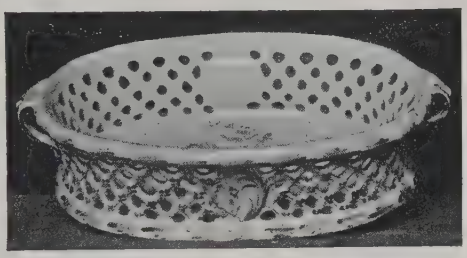


FIG. 612.—Pierced basket painted in blue. Stralsund, about 1785. Kunstindustrimuseum, Copenhagen.

Its existence, indeed, was also only short, and in part, it would seem, devoted to imitations of English earthenware of various kinds. In the Lund Museum there are a couple of square cream-coloured tea-caddies (one with green festoons), and in the same museum a small group of black-glazed wares with gilding, certainly difficult to distinguish from English wares of the same kind, is attributed to the factory.

FIG. 613.—Tankard with polychrome painting. Pålsjö, about 1765–1775. Kulturhistoriska Museum, Lund.

A third small factory that Sweden possessed at the end of the eighteenth century showed in its productions the impress of a single man, who had first received the imprint of his period. The factory was ULFSUNDA, in the parish of Bromma, in the district of Sollentuna and the province of Stockholm; the man was *Christian Arvid Linning*, a not very talented sculptor, but an artist with just as much education and taste as were needed for following the tendencies of the period towards classicism, and in this case for the appropriation of the models created by Wedgwood and Flaxman in association for useful ware of severely antique style. A factory without artistic pretensions (as may be seen from a blue-and-white drug-jar in the museum at Lund) had already been in operation at Ulfsunda for some decades when Linning took over its management. Its direction was thereby given to it; in 1819 it was even called in so many words *Wedgwood-Fabriken paa Ulfsunda*, and the objects it has left behind could with difficulty have been distinguished from their prototypes if they had not been less hard-fired than the latter, and also, as a rule, stamped or impressed with the initials of Linning, C A L, sometimes also with the name of the factory. For in their outward appearance they are, to tell the truth, merely imitations. They are partly executed in the Wedgwood black "basalt" body (Fig. 616), partly in buff terra-cotta with applied reliefs in brown or red of ornamental designs or figures pressed in moulds cast from the prototypes. The largest piece of the factory seems to

FIG. 614.—Eight-lobed blue-and-white bowl. Pålsjö, about 1765–1775.

be a clock of which the ormolu pedestal bears a representation in "basalt" of Kronos in his barque watching over the Hours, whilst Love with a golden oar propels the barque. The clock occurs in several examples, of which one, in the Nordiska Museum, is marked *Ulfsunda, C. A. Linning fecit 1814*. In spite of this signature, however, this piece even does not stand entirely to the credit of Linning. From the *Journal für Luxus und Mode* of Bertuch for 1810, we may see that the close association of a figure of Kronos and a clock was in that year the height of fashion in Paris, and a few years ago there was in the hands of a dealer at Copenhagen a clock, certainly French, in ormolu and biscuit porcelain, which might seem to have been the very original copied in that of Linning, varying from it only very little.

FIG. 615.—Tureen painted in manganese. Sölvesborg, about 1775. Nationalmuseum, Stockholm.

The circumstance that Ulfsunda marks its adaptations, whether of French or English originals, with its own name or that of Linning, is one as to which one may have one's reflections; it was, however, at all events preferable to the stamp "Wedgwood," with which many other factories of the time fraudulently marked their wares, under the pretence that the mark had become the designation of a class of ware. The Ulfsunda factory seems to have been of no long duration, and consequently to have had no great output. Linning did not die, it is true, till 1843, but he had presumably quitted Ulfsunda long before that time to give himself up to sculpture proper. His undoubted good taste and initiative would perhaps have yielded a more fruitful result if he had not belonged to an age in which pottery found itself everywhere forced to make efforts towards industrial production on the large scale, thereby cutting itself off from its true traditions. It was not least the lack of such traditions that put the most recent Swedish factory, that of GUSTAFSBERG (begun in 1827), artistically *hors de concours*, although, according to what the author has been told orally

FIG. 616.—Tea-pot of black stoneware ("basalt" ware) with moulded pattern. Ulfsunda, 1820.

by the curator of the museum at Lund, Herr Carlin, it had a predecessor on the spot about 1780–1790. Its most important activities, moreover, fall in a period that lies beyond the boundaries of our narrative. The same is true of a factory at Malmö and the factory at Höganäs. The museum at Lund, with its rich collections of Swedish pottery, must be the place of pilgrimage for those who are interested in these factories, or in certain pieces coming from Norrköping and Norrtälje, which are likewise of a very modest description.

The old Swedish earthenwares, particularly, of course, those of Rörstrand and Marieberg, have in recent years undergone in Sweden a fantastic rise in prices, although they appear in the market only exceptionally in specimens of the highest quality. Even as recently as the Westerström sale, in April 1916, the prices were reasonable for tolerably good pieces. We may mention, for instance, among *Rörstrand* wares: an ale-tankard with blue-and-white floral design (Stockholm, 1748), 51 kroner (about £2 19*s.* 6*d.*); a large blue-and-white dish with the beflagged pavilion and weeping willow (Stockholm, 1760), 100 kr. (about £5 17*s.* 10*d.*); a blue-and-white plate with the long-tailed bird on a spray, 55 kr.; a polychrome covered dish in the shape of a melon on a leaf, 215 kr.; a fruit-basket of the yellow service of 1773, 265 kr. For *Marieberg* the prices were somewhat higher, for instance, a square jardinière with landscape and animals, 545 kr. (about £23 15*s.* 10*d.*); a pair of marbled jars with sprays applied in relief, 705 kr.; a dish with a shepherdess on the cover, 430 kr.; a jar with a bird on the lid and applied sprays (dated 1771), 445 kr.

Between December 1916 and December 1918 the following prices, as a few examples, were paid at Bukowski's sale-room:

Rörstrand faïence: tankard with birds and flowers in colours (1746), 2,130 kr. (about £124); a dish in the form of a melon on a leaf, blue-and-white (1768), 400 kr.; a cream-jug, blue-and-white with *sopra-bianco* decorations (1766), 220 kr.; a rococo tureen with vegetables on the lid repaired (1765), 2,860 kr.; a covered vase with bouquets of flowers applied in relief and painted on the body, undated, 4,300 kr. (about £250 16*s.*).

Marieberg: white fruit-dish supported by two nymphs (1765), 2,065 kr.; a fruit-basket and stand, openwork, with bouquets in colours, 2,810 kr.; large shell-shaped basin, blue-and-white, 3,100 kr.

For the faïence of the minor Swedish factories, which rarely occur, prices have scarcely had occasion to acquire any established scale. We will, however, mention that a rectangular tea-caddy of *Sölvesborg* ware with festoons was sold in December 1916 for 810 kr., and a *Stralsund* tureen in September 1917 fetched 1,800 kr. (£105).

C. NORWAY

Norway also naturally came within the range of ceramic enterprise before mercantilism and the heyday of the industrial speculator had yet passed by. C. Nyrop in his day gave the following information on the subject. In 1741 *Didrik von Cappelen* obtained a privilege for a pottery upon his estate at Dorholt, in the neighbourhood of Skien. In 1753 *Johan Heinrich Schwabe* and *Oluf Falch* were allowed to establish a stoneware-factory on the estate of Styrstuen at Sandsvær. In 1758 *Peter Hofnagel* began the faïence-factory at Herrebøe, near Frederikshald; four years later he obtained a privilege for a factory at Drammen. Meanwhile *D. P. Fasmer* had in 1760 established a faïence and stoneware factory at Bergen, and finally in 1778 *Iver Bredal* and *Gunner Eide* obtained permission to set up a stoneware-factory in the same place. Of the production of all these factories, only those of Herrebøe are known; but they make up for this state of things by being among the most interesting wares of Northern Europe, indeed as regards style they are perhaps the most independent of all Scandinavian earthenwares.

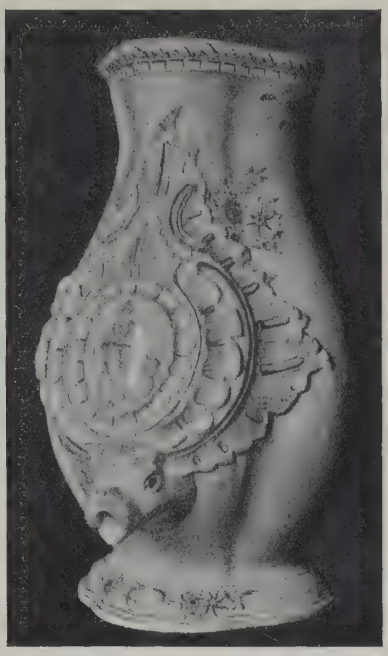


Fig. 617.—Blue-and-white wall-cistern. Herrebøe, 1760. Kunstindustrimuseum, Copenhagen.

The founder of the Herrebøe factory, *Peter Hofnagel*, was born at Frederikshald in 1721, and in 1744 matriculated from the Christiania grammar school. After having studied law for some years, he returned about 1748 to his native town, where he had a brother who was district judge and postmaster, and assisted him in the latter capacity. Later he himself sought the office of postmaster at Arendal, but as his application was not considered, he took out a licence in 1753 as a merchant, and shortly after bought the estate of Herrebøe, the domain of which he afterwards rounded off by the purchase of the estates of Mellem-Bøe and Søndre-Bøe. Here he now took up agriculture, whilst at the same time continuing to help his brother and busying himself with plans for various industrial activities. In 1757 he founded a tileworks, the year after an "*ordinaire Steentöy- og Kakkelovns-Fabrique*" (stoneware and stove factory), and out of this the faïence-factory developed. As early as 1760 it was fully

productive. Its technical director, or as he was called, *Porcelains-Mester*, was a man named *Georg Kreibs*, who is known to have had a family at Copenhagen and was perhaps a Dane. Of Scottish extraction, on the other hand, were two brothers, *Joseph* and *Gunder Large*, who were stepsons of Hofnagel and worked as artists in his factory. As the elder of them was born in 1742, the younger in 1744, and they were thus in 1760 only eighteen and sixteen years old respectively, they cannot very well be supposed to have had any share in the earliest productions of the factory, still less to have determined their style. The honour of this belongs rather to an immigrant painter from Berlin, *Heinrich Christian Friedrich Hosenfeller*, who came to Frederikshald just about 1760. He is supposed to conceal himself in the letter H, which is commonly to be seen inscribed on the faïence of this factory below HB in monogram, naturally to be read as "Herre-Bøe." Another mark of common occurrence on Herrebøe wares, an H with K and L, separated by a slanting stroke, written below it, may plausibly be interpreted "Herrebøe-Kreibs-Large"; other letters, such as A, R and AR in monogram, will presumably always remain unexplained, as they are now. The only quite undoubted written marks used by the factory are the name of the place written in full and the names of the brothers Large combined with it or alone. Such marks, however, occur only on quite a few pieces. Indeed the factory often did not mark its wares at all, or only with a numeral (from 0 to 4). By these it has been supposed that the relative sizes of the articles are indicated, an explanation which hardly holds good. Whatever the truth may be as to these and other unexplained marks on Herrebøe wares, they play a more than usually subordinate part with regard to them, for, thanks to their independent style, these wares are instantly recognisable from all others, even without any mark whatever.

FIG. 618.—Blue-and-white jug. Herrebøe, about 1770. Kunstindustrimuseum, Christiania.

In the twelve years of its activity the factory varied its designs, but on the whole without changing its style. Its style was and remained rococo with a turn of its own. From a comparison between a wall-cistern in the Kunstindustrimuseum at Copenhagen (Fig. 617), on which *Herrebøe 1760* is inscribed on a panel

(one of the very few dated pieces, and certainly the earliest) and a similar piece in the Kunstindustrimuseum at Christiania bearing the signature of the brothers Large, and therefore—in view of the consideration stated above—necessarily more recent (probably not earlier than about 1760), we may well conclude that the style of the

Fig. 619.—Table centre-piece or cruet-stand, painted in blue. Herrebøe, about 1770. Kunstindustrimuseum, Christiania.

factory was not from the very outset the riotous unrestrained Rococo that soon became peculiar to it; for the decoration on the cistern at Copenhagen is still of an ordered nature and more intermingled with flowers than it came to be later. But this stage cannot have been a long one, as the fountain in question is practically its only representative. If this also is the work of Hosenfeller, he soon acquired the incomparable daring of hand that raises the

best Herrebøe faïence above the average and even occasionally gives it a mark of genius. Thor Kielland has, on the Norwegian side, attempted to distinguish the hand of Hosenfeller from the others that worked at the factory, and as a result of his investigations in this direction he has stated (in a letter to the author) that in his opinion all the pieces marked with the presumed mark of Hosenfeller form a single group with all those that are marked with a numeral of a certain character, and that the group thus gathered together is recognisable from pieces bearing the mark of the brothers Large or otherwise marked by "a far freer and easier brushwork, broader strokes and certain characteristic claw-shaped terminations to the rococo ornament." To this, however, it may be objected that in any case a blue-and-white inkstand with the full mark of Joseph Large, in the Christiania Kunstindustrimuseum (figured on Plate X., No. 87 of the classic work by Grosch of 1901 on Herrebøe faïence), is hardly inferior as regards the freedom of its rococo ornament to the presumed works of Hosenfeller; also, that not all the pieces marked with the above-noted numerals are on the same footing in this respect. In this case, as in so many similar ones, we must certainly for the present renounce our efforts and be satisfied with regarding the Herrebøe wares as the uncommonly uniform group which they actually form.

Fig. 620.—Wall-cistern with basin, painted in blue. Herrebøe, about 1770. Kunstindustrimuseum, Christiania.

They are of a fine-grained, buff, lightly fired and porous clay. The glaze, which has some tendency to craze, is, as a rule, of a cool bluish white, but may also be warm, and on a piece here and there almost ivory-toned. It is never very smooth, often no smoother than thick white oil paint. Where it is thin and does not quite cover the body, the clay showing through it gives it a reddish tone. Blue and manganese are the only colours occurring in the decoration, and these only apart, never combined on one and the same piece. The colours are high-temperature pigments, painted in the usual manner on the unfused porous tin-glaze; a third firing at a lower temperature, spoken of by Grosch on p. 8 of the work named

FIG. 621.—Blue-and-white tureen. Herrebøe, about 1770. Norsk Folke-museum, Christiania.

FIG. 622.—Blue-and-white tureen. Herrebøe, about 1770. Norsk Folke-museum, Christiania.

above, postulating the application of the colours on an already fused tin-glaze, was not needed, nor did it take place. The Norsk Folkemuseum has lately given currency to the right view that, merely because a Herrebøe price-list speaks of coloured melon-shaped boxes, there is no justification for singling out—as

Fig. 623.—Blue-and-white punch-bowl. Herrebøe, about 1770. Norske Selskap, Christiania.

used to be done—just the first such piece that presents itself as one of the missing boxes. No exception is accordingly known to the rule that Herrebøe faïence is painted in high-temperature colours, either blue or manganese. Both colours may vary somewhat, according as they are thicker or used in a more liquid and transparent state. In both cases at Herrebøe a full brush was employed without outlines, which does not, however, rule out the use of a cleverly-wielded brush for *drawing* in details, such as rococo scrolls, for instance, in which the desire was to give accent to the limits of the shape. Rococo ornament is hardly known elsewhere in the precise form in which it appears on these wares. It has here, by virtue of the more than usually capricious and daring artist hand that first gave shape to it, and may thus be believed to be that of Hosenfeller, a more lively swing in its movement, a more sensitive touch in its rhythm, than is to be found, so far as we know, in any of the German ornament engravers. Nilson is thin by comparison, Habermann and Hertel are dry, and even if this circumstance

has its explanation in the difference there is between laboriously engraving a design with a hard steel tool on a copper plate and painting it with a soft pencil on the thirsty raw enamel, which, like fresco-painting, compels a free and broad handling, the inventor of the ornamental designs of Herrebøe, whether Hosenfeller or not, had something of genius in him as well as other talents. To the style of Herrebøe faïence belongs, moreover, something else besides the peculiar rhythms of its rococo decoration. There prevailed at the factory an obvious disposition towards the plastic, now to reinforce, now to break up the play of the lines by allowing it to develop upon a form with a surface spirally twisted, "jerked" or otherwise fraught with plastic movement (Fig. 618). This tendency in the factory also left its traces in independent plastic works, such as a fruit-dish with pedestal in the form of a large rococo coil, and particularly a centre-piece or gigantic *plat-de-menage* (Fig. 619) with cruets and pots grouped around a naked figure of a boy with a pierced basket in his outstretched hands. The modelling of this first-rate piece, of which the Kunstindustrimuseum at Christiania possesses the most complete specimen so far known, is certainly anything but academically correct; but the joy-intoxicated boy, as he stands there with his swag of flowers about his loins and tramples in the midst of the baroque heap of scallop-shells and fragile pots, is yet one of the jolliest figures to be met with in the whole art of the faïence-potter.

Fig. 624.—Undecorated candlestick from the church at Id. Herrebøe, 1770. Kunstindustrimuseum, Christiania.

The centre-piece is, as regards bulk, certainly the most extensive article made by the factory, and is surpassed in area only by its exceedingly rare tea-trays (an example with rococo border and a lady in rococo costume under an open parasol in the centre belongs to the Nordenfjeldske Kunstindustrimuseum at Trondhjem). Other large pieces are the cisterns already mentioned (Figs. 617 and 620), also a number of oval or circular tureens (Figs. 621, 622) with large stands, certain punch-bowls (Fig. 623), among them a few in the shape of a bishop's mitre (Fig. 625), and lastly a pair of church candlesticks from the church at Id (Fig. 624), which, besides being remarkable as bearing the mark of Gunder Large and

the date 1770, are distinguished by being among the exceedingly few pieces which are not decorated or picked out in some colour, but stand out in all the purity of their white glaze. Among other exceptions to the practice of the factory as regards technique we may mention that the mitre in the Kunstindustrimuseum at Christiania (Fig. 625) is painted in blue with the addition of lacquer gilding, and that a single dish (Fig. 626) in the same museum is decorated in the Rörstrand manner *sopra-bianco*. There are not a few exceptions to the rule that the wares of the factory are painted with rococo designs only. As the middle motive on dishes, etc., we sometimes find Chinese landscapes and pagodas (Figs. 627, 628), or Chinese figures, occasionally also animals (such as a fox), European landscapes, and cupids. An oval dish with shell-shaped handles in the Vestlandske Museum at Bergen has in the middle the subject of Hagar and the angel. On a jar in the Kunstindustrimuseum at Christiania (Fig. 629) the decoration consists for once of large almost naturalistic flowers. Fantastic buildings (Fig. 630) are painted, on a *cachepot* in the same place and on the ale tankard just named. But all such things are exceptions, and, moreover, the designs mentioned as such are generally enclosed or otherwise accompanied by the rococo scrolls (Fig. 631) upon which the charm of Herrebøe faïence depends most of all.

FIG. 625.—Blue-and-white "bishop"-bowl with traces of lacquer gilding. Herrebøe, about 1770. Kunstindustrimuseum, Christiania.

FIG. 626.—Dish with decoration in blue on a *bianco-sopra-bianco* ground. Herrebøe, about 1770. Kunstindustrimuseum, Christiania.

It was—we may almost say of course—the fate of the Herrebøe factory also not to pay. A small state subsidy of 200 rigsdaler a year for five years, which Hofnagel obtained, after repeated applications, in 1761, could not go very far. The situation presumably became better when in the following year the factory was sold to a company. As may be seen from an advertisement of its sale at Christiania, it was competent at that

date at least to produce everything for the house and table. The sales, however, seem not for long to have corresponded with the output; for in 1768 the stock in the sales room was disposed of several times by auction. The only result seems to have been to lower the value of the wares in general estimation, as soon after clients had to be enticed by promises of "better prices than heretofore." When even this method did not succeed in keeping the factory above water, the shareholders decided in 1772 to sell it. Meanwhile, nothing came of the sale, as no purchaser presented himself, and for the moment those concerned had to be satisfied with letting the factory, or rather its site, for a ridiculously small sum. But as far back as 1772, after only twelve years of activity, the factory may be reckoned as having disappeared from the story.

FIG. 627.—Blue-and-white dish. Herrebøe, about 1770. Kunstindustrimuseum, Christiania.

For more than a hundred years afterwards its existence was completely forgotten, until at last, about 1880, C. Nyrop had his attention drawn to it by an accident. Yet it was not till twenty years later, at the exhibition in 1900 in the Kunstindustrimuseum at Christiania, that interest was awakened amongst the wider circle of collectors in this, the only Norwegian faïence, then already rarely making its appearance. Nowadays it is among the most eagerly sought after and most expensive in the North of Europe. In Norway particularly its prices have increased so fantastically during recent years that one can hardly believe one's eyes in reading of the following valuations based upon two equally competent Norwegian opinions, recently obtained and agreeing in the closest possible manner. According to these a complete wall-cistern (such as Fig. 620) is worth its 10,000 to 12,000 kroner, a defective one (such as Fig. 617) 3,000 to 4,000 kr.; a centre-piece (like Fig. 619) 8,000 to 12,000 kr.; a tankard (such as Fig. 618) about 1,500 kr.; an ordinary cream-jug 6,000 to 8,000 kr. and a plate 5,000 to 6,000, and so forth. From this it can be understood that

FIG. 628.—Blue-and-white plate. Herrebøe, about 1770. Kunstindustrimuseum, Christiania.

Herrebøe faïence is for the moment among the most costly in the world.

Not without sadness must we reflect what the sale of only one or two pieces at such prices in his time might have meant to the unsuccessful founder of the factory. In his desperate financial position he had made free with the funds of his brother as postmaster, and hardly anyone but himself was surprised when, after selling the factory in 1762, he abandoned his endeavours to become postmaster himself. Before this he had applied to the Board of Trade for a privilege for establishing a faïence-factory at Bragernæs (Drammen)—merely, it would seem, in order to keep 200 rigsdaler which had been granted him the year before. According to a short account of Herrebøe and Hofnagel by Haagen Krog Steffens, this factory at Bragernæs was never started; but relying upon a mention of it in 1788, according to which it had at that time been in operation for some years and turned out "rough but pretty and up-to-date wares," Kielland has asserted the contrary; at the same time he has identified a little group of faïence, mostly plates and tankards with whitish-grey glaze and painted with coarse flowers and rococo panels in blue and grey-blue which he thinks can be attributed to the factory, although none of them are marked. Hofnagel, however, cannot have been occupied for long at Drammen, for, as we have seen, he travelled in 1763 to Copenhagen, where in 1764–1765 he founded the Østerbro factory. Even here success did not follow him. In 1770 he was already obliged to return to Norway, where everything continued to wither under his hand. His last projects, moreover,

FIG. 629.—Blue-and-white jar. Herrebøe, about 1770. Kunstindustrimuseum, Christiania.

FIG. 630.—Blue-and-white *cachepot*. Herrebøe, about 1770. Kunstindustrimuseum, Christiania.

did not concern pottery, but such things as the mining industry. After having bombarded the king and the government departments indefatigably with petitions and applications, he seems at last, in 1776, to have found repose after his restless and unhappy life.

Fig. 631.—Blue-and-white dish. Herrebøe, about 1770. Ownership unknown.

The fate of Hofnagel was thus no different from that which befell Tännich, Johann Wolff, Ehrenreich, indeed almost all the band of ceramic "arcanists" of the eighteenth century. That in the end they all suffered shipwreck alike can be explained, as we have many times hinted in this book, by the fact that towards the end of the eighteenth century faïence had outlived its day; it had been rendered superfluous as luxury ware by porcelain, now generally distributed, whilst as useful ware it had been outstripped by the cheaper and also stronger English earthenware. It is more difficult to understand why the fate of these "arcanists" was practically everywhere the same at an earlier stage of development. To explain this clearly we must remember that they were nearly all more or less born adventurers, restless and irregular people, whose career as founders of ceramic establishments, as a rule, began with a questionable proceeding that might well from the outset awaken mistrust in them, namely, with flight from some older factory or other and misappropriation and sale of its secrets of fabrication. Only rarely was this, their first step in the inclined plane of dubious transactions, also their last. Almost everywhere complaints were heard from the shareholders who staked their money in the factories against the ceramic pioneer, either about his bad behaviour, his maladministration, or frequently about graver occurrences, whilst he on his side whimpered without ceasing or made claims of every description. Sooner or later, but almost always before long, came the moment when he was obliged to take or received his dismissal from the factory he himself had set up. So he moved elsewhere and began over again with his pretentiousness and all his other faults, until in the new place also the eyes of men were opened to his failings, and every time this happened, his chances naturally lessened of making good in the struggle for existence.

When one has been occupied for any length of time with the study of conditions in the eighteenth-century faïence-factories on the Continent, one inevitably becomes impatient, towards the end,

at seeing history repeat itself in the tragic direction here indicated. With the reader also the result has probably been the same. And yet it is probable that we have to thank the ceramic pioneers' faults in moral behaviour and finer human culture for the endless variations in Continental faïence—in contradistinction to the wearisomely uniform English earthenware. For out of their failings arose the skirmishes that led to their life of incessant vagabondage, and hence followed in turn on similar lines the manifold crossings of their art.

A contrast in every way to these vagrants and grumblers was the strong-charactered, highly-cultivated and sternly-disciplined English stay-at-home *Josiah Wedgwood*, with his cool classical earthenware. This and its historical antecedents are the subject of our last section.

5. ENGLAND AND WALES

It must be said at the outset that a survey of the pottery of England does not offer nearly the same artistic display that one meets with in reviewing the Continental faïence of the past. English pottery at the height of its development, in the form of the oft-mentioned cream-coloured earthenware, known on the Continent as *faïence fine* or *Steingut*, is indeed *English*, from the material point of view an original and national product, but a product having far more to do with mass-industry than with industrial art. Herein also lies the explanation of the conquest by this article of the world-market and the accompanying annihilation and effacement about 1800 of all artistic faïence on the Continent.

In England also the potter's art is of very ancient origin. The finding upon English soil of Roman kilns, as well as wares made under Roman influence, shows that the use of clay and the potter's wheel was known in the British Isles in the third and fourth centuries. But in the stormy centuries of the Saxons, Danes and Normans, the continuity in ceramic development in England seems to have been broken off. Nor have the later Middle Ages left us pottery of an artistic nature, apart from ordinary articles of use with quite primitive decoration and floor-tiles in which there are perhaps reminiscences of Roman mosaic pavements. Nor do we find any advance in this respect in the centuries immediately following. In the upper levels of society only silver and pewter seem to have been used, in the lower platters and bowls of wood or simple vessels of clay. In the course of the seventeenth century there was indeed developed on English soil a class of peasant-pottery (with lead-glaze, sometimes over a slip, Fig. 632), which culminated in the *Toft ware* so highly prized in England[102] (Fig. 633), that is, a lead-glazed earthenware with decoration in slips of various colours that takes its name from that of the Staffordshire family of *Toft* occurring on a number of the earliest pieces of the class. But there was no future for the ceramic art proper in peasant-pottery in England any more than in other countries. Here, as elsewhere, it was from without, from the centres of ceramic culture, that the decisive fertilisation came, after being awaited for a remarkably long period; both Rhenish stoneware and the faïence of Delft found their way across the Channel as a matter of course almost as quickly as they were produced, and in the same way German and Dutch potters were naturally not slow to discover that stoneware and faïence could be made of English clay also.

Bernard Rackham published in *The Burlington Magazine* for October 1918, certain rare dishes, to be found in the British Museum and the Victoria and Albert Museum, showing great

similarities to the earliest Dutch faïence under Italian influence.[86] One of these dishes, with the subject of the Walk to Emmaus, is dated 1653 (Fig. 634); the third, with stylised flowers, is undated, but presumably more or less contemporary with the two others. Probably we have in these pieces the oldest examples of the transfer

Fig. 632.—Peasant pottery of red ware with brown and black lead-glazes. England, 17th century. British Museum.

of Dutch types to England,[86] representatives of a movement early interrupted, without connection with the so-called "English delft" for the production of which factories were erected in the neighbourhood of London and at the same time elsewhere. At Lambeth alone there were no less than twenty factories of this description. Here the English manufacture of faïence under Dutch influence seems thus to have had its chief seat in the seventeenth century, and, as everything must have a name to pass under amongst "the trade," it is common to see or hear all English faïence in the style of Delft called "Lambeth delft." This English "delft" is in every respect inferior to the genuine article, and is obviously quite different from it from a technical point of view. Whereas the true Delft is so soft in body that it can be cut with a knife, it is difficult to scratch the English variety with a steel point. Genuine Delft is of a porous clay, which drank up the enamel far more readily than the English, and is therefore completely and evenly covered with glaze in quite another manner than the latter. Lastly, English delft is often much crackled in its glaze, whilst the Dutch, as has been remarked on an earlier page, hardly ever has this defect.

At the end of the seventeenth and the beginning of the eighteenth century ware quite similar to that of Lambeth was made at Liver-

pool and Bristol. To distinguish these various makes from one another is difficult, in most cases almost impossible. It has been contended, however, that Liverpool delft is thinner than that of Lambeth and Bristol, and that Bristol is generally a trifle more blue or bluish-green in glaze than Liverpool and Lambeth; but these distinctions are of doubtful validity.

Fig. 633.—Dish of red earthenware with slip decoration in various colours, including the "Pelican in her piety." So-called "Toft ware." Staffordshire, about 1660. British Museum.

The designation "Lambeth delft" is associated with vessels of many different kinds, wine-bottles, drug-jars, "posset-pots" (bowls, often with several handles, for passing round drinks of "posset," prepared with ale, milk, sugar, bread and spices), puzzle-jugs, candlesticks, plates and dishes. As a rule these objects are painted in blue; blue combined with manganese also occurs, or with several high-temperature colours. The painting in blue may be said never to rise above the level of the ordinary wares of Delft; great masters like those of Delft, and with a more or less individual style, were unknown at Lambeth. On the finer wine-bottles (Fig. 635) a coat-of-arms is found; the ordinary ones bear only an inscription in the manner of the Italian drug-pots, indicating their contents, such as "whit wine," or only "whit," "sack" and "claret," to which a date is sometimes added. The earliest known of these bottles bears the date 1639, the latest is dated 1672. Inscriptions play in general a large part in Lambeth faïence as a substitute for more artistic decoration. Figure designs are rarely found except on plates and dishes; one of the latter, with a representation of Adam and Eve, dated 1659, in the British Museum (Fig. 636), would seem to be the most important. Both in this dish and in another in the same museum, with the arms of England in the centre and the inscription "God save the King—RP—1674," Nuremberg prototypes seem to have been in the mind of the painter. Other pieces

Fig. 634.—Dish with maiolica-painting of the Road to Emmaus. England (Lambeth), 1653. Victoria and Albert Museum.

recall Nevers or Rouen rather than Delft; certain oval dishes with relief decoration, of which examples are to be seen in the British and Victoria and Albert Museum, are a free rendering of Palissy's "Fécondité." But the great mass of "Lambeth delft" does not compete with any form of art. It consists of jars with a few flourishes in blue, or dishes (Fig. 637) with coarse representations of contemporary sovereigns on foot or mounted, often curious and of interest in the history of culture, but of no artistic worth. More on a level with the Dutch productions are occasionally the Lambeth tiles, such as, for instance, a sign from an inn with a cock and bottle belonging to the Guildhall Museum in London.

Fig. 635.—Wine-bottle of blue-and-white faïence. "Lambeth delft." England, 1647. British Museum.

The faïence factories of Liverpool are somewhat less old than those of Lambeth, and seem to have continued in operation till about 1770, when they turned their activities to the production of the new cream-coloured earthenware in the Staffordshire manner. One of the specialities of the town was punch-bowls (Fig. 638), in which Alderman *Thomas Shaw* especially is said to have excelled. They are generally painted outside with flowers, birds and insects, inside with a ship in full sail and an inscribed ribbon, which in most cases indicates that the bowl was made for brewing a drink to the success on its voyages of the ship in question. Of more importance to the town than its faïence for useful and festive purposes would seem to have been its manufacture of tiles, in which *Zachariah Barnes* especially distinguished himself; the output grew from large to enormous after *John Sadler* and *Guy Green* had made, about 1749, a discovery that was epoch-making and at the same time fateful for the whole art of faïence; this discovery was *transfer-printing*, that is, the transference to earthenware of fresh impressions from copper-plates by means of adhesive paper. According to a deposition made by Sadler and Green in 1756 they were able by this method to print 1,200 tiles in the course of six hours. At first the prints were applied above the already-fused tin-glaze, and only in black, red or purple. It was only later that underglaze printing was successfully practised. Some of the tile-series of Sadler and Green enjoy great popularity in their country of origin, with their truly English national feeling, particularly a

series of actors in character (Fig. 639) and another with letters of the alphabet in a Chinese setting (Fig. 640). The two partners, who printed not only on Liverpool ware, but also for potters in other parts of England, particularly in Staffordshire, worked together about twenty years; then Sadler withdrew, whilst Green continued operations till 1799.[103]

Bristol faïence, which is on the average of finer quality than that of either Lambeth or Liverpool, was made in several factories. The earliest faïence factory in the city was that founded at Temple Back in 1683 by *Edward Ward*[87] and later (from 1785 onwards) owned by *Joseph Ring*. Other leading potteries were those belonging to *Thomas Frank* (founded in 1706 and owned later by his son, *Richard Frank*) and *Joseph Flower*, both situated at Redcliff Back. Several painters of reputation worked for the latter, such as John Bowen and Michael Edkins, the second of whom signed his name in 1760 on a quite pretty plate painted in blue in the Chinese style, in the Victoria and Albert Museum (Fig. 641). Among Bristol delft wares in the same museum are to be seen also plates with Chinese designs in blue or in colours and on the rim flowers in *bianco-sopra-bianco*[88] (Fig. 642). This technique, which in this particular form with broadly-painted flowers recalls rather Saint Amand-les-Eaux (and Rörstrand) than Faenza, must have been much in use at Bristol. Tiles were also made there, including complete tile-pictures with figures. A speciality of Bristol was a ground powdered with manganese or brown colour, with reserved panels painted in blue. The blue on Bristol delft is, as a rule, deeper and more intense than that of Lambeth and Liverpool, which has tendencies towards grey. In addition to blue we find red, violet-brown, yellow, orange and olive-green. The Bristol factories aimed more definitely than those of Lambeth and Liverpool at imitating the Chinese export

Fig. 636.—Dish with polychrome painting of the Fall. "Lambeth delft." England, 1659. British Museum.

Fig. 637.—Blue-and-white plate with portraits of William III. and Queen Mary. "Lambeth or Bristol delft." England, about 1700. Kunstindustrimuseum, Copenhagen.

porcelain of the period, taking part at the same time with the others in the production of the cheaper and more popular classes of ware. On the whole "English delft" does not form a very glorious or a very long chapter in the history of pottery. Some time before the mighty English lead-glazed ware industry had put an end to the old faïence in the world outside, it had made its existence superfluous at home.

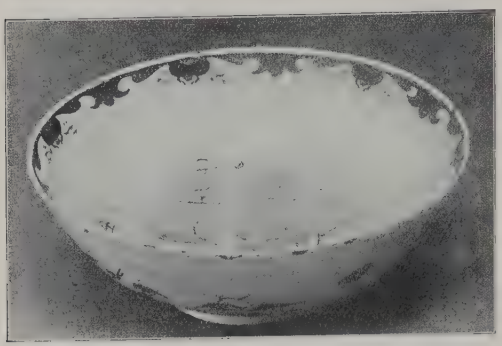


FIG. 638.—Punch-bowl, delft, with painting in colours of a ship with the inscription: "Success to the Monmouth." Liverpool, 1750. Museums, Liverpool.

English earthenware of the modern type must certainly have been developed in one way or another from German stoneware, which was known and treasured in England in the seventeenth century. Whether it was imitated in England at an early stage as well as being imported is not known with certainty, as the occurrence upon stoneware of the Rhenish type of lids and other mounts in silver or pewter with English marks is no conclusive proof that the stoneware also is of English origin; nor do such mounts guarantee the pieces of markedly English shapes that have come to light in the British Isles, as they may very well have been made on the Rhine with a view to export to England. However this may be, in 1671 *John Dwight* of Fulham, near London, obtained a patent on the ground of his discoveries of "the mistery of transparent earthenware commonly knowne by the names of porcelaine or China and Persian ware, as alsoe the misterie of the stoneware vulgarly called Cologne ware" (that is to say, Rhenish stoneware). Whilst everything tends to prove that Dwight did not succeed in unveiling the mystery of porcelain, there is an account of 1677 according to which he is said at that time to have produced a stoneware surpassing in excellence that of Cologne. Originally he was scarcely a potter by profession;

FIG. 639.—Tile, delft ware, with print in black of Garrick as "Abel Drugger." Liverpool, about 1778. British Museum.

in any case he is known to have been in 1661 registrar to the Bishop of Chester, and it was not till about 1685 that he began operations personally in his factory at Fulham. It is therefore probable that it was with the help of German potters that he began production. His fame as a potter does not, however, rest on the imitations he seems to have made of Rhenish stoneware, of which very few are known with certainty,[89] but on a small number of statuettes and busts which were long handed down as heirlooms in his family, until in the 1870's they passed for the most part into the two great museums in London. These plastic works are made of a kind of stoneware which in some cases is transparent in the thin portions; it is, moreover, covered with a salt glaze, in some instances quite thin, in others thick, over a body which in a few pieces is brown, resembling bronze, but most often white. They are, however, more remarkable from an artistic than from a technical point of view. The most individual is probably the moving, half-length figure (Fig. 643) in the Victoria and Albert Museum of Dwight's little dead daughter, Lydia, with her head resting on a cushion and her hands clasping a few flowers. It has been supposed that we have in this intensely-felt work of art an expression of a father's sorrow and grief at the passing away of a beloved child, and from this consideration the conclusion has been drawn that, if Dwight was able to execute this portrait so full of feeling, he could equally well have carried out the other works ascribed to him, several of which, in spite of their allegorical and mythological titles, have a clear-cut portrait-like character remarkable for that period (Fig. 644). But it is equally unlikely that a potter who was not a professionally-trained artist should be the originator of works of such high plastic worth as these. Presumably the models were created by some important sculptor or other of the period.[90]

Fig. 640.—Tile with print of a Chinese subject enclosing the letter V. Signed "Green." Liverpool, about 1775. Museums, Liverpool.

Fig. 641.—Plate, blue-and-white delft, by Michael Edkins. Bristol, 1760. Victoria and Albert Museum.

In addition to these plastic works, the British Museum attributes

to Dwight a greyish-brown jug (Fig. 645) on the body of which have been applied in white and black marbled clay, partly with the help of stamps, two friezes in relief in a kind of Chinese style. Here we see two techniques employed, which later came to play an enormous part in English pottery: application of reliefs, with which Wedgwood was to celebrate his greatest triumphs, and the kneading together of different coloured clays, which lead to the manifold production of the so-called "agate ware." The proof that this jug really came from Dwight's factory is provided by some metal moulds or stamps found in a walled-up chamber in the still-existing pottery at Fulham corresponding with some of the relief designs upon it. Some of his notebooks, containing his recipes and notes, were also found there; from them we learn, among other things, that he understood the advantage of mixing flint with his stoneware, and that an unglazed red stoneware was among his productions. Of the latter, it is true, no specimens have been identified with certainty.[91]

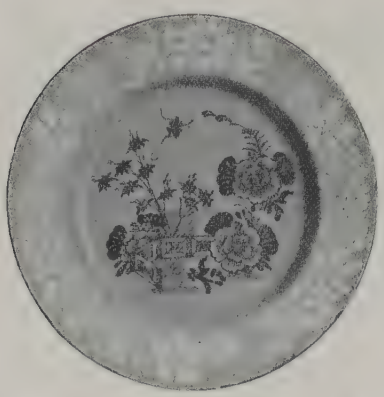


FIG. 642.—Plate, delft, painted in blue, the rim decorated in *bianco-sopra-bianco*. Bristol, about 1760. Schreiber Collection, Victoria and Albert Museum.

John Dwight died in 1703. His factory was carried on by his son Samuel (died 1737), and afterwards by Margaret, widow of the latter, in partnership with *Thomas Warland*. In 1746 they failed, but Margaret Dwight married again, and her second husband, *William White*, resumed the manufacture, the factory remaining in his family right down to 1862. According to a tradition, Dwight concealed his moulds and recipes before his death, so that his successors should not be tempted to carry on operations with which he himself had not been satisfied. Rightly or not, he has continued to figure in history as the father of English earthenware.

It is to Bradwell Wood, near Burslem, in Staffordshire, that we must transport ourselves to follow up the further development which led to the victorious march through the world of English earthenware. Here at Bradwell, shortly after the Revolution of 1688, two Dutchmen established themselves, the brothers *John Philip* and *David Elers*, who are supposed to have come to England with William of Orange and to have worked as silversmiths at Fulham until they established themselves as potters. Whether at the same time they worked for Dwight, whether they secretly hoped to attain to the production of porcelain, and whether they brought with them from Holland a knowledge of the red stoneware

then being made there by Lambertus van Eenhoorn and Ary de Milde—all these and many other possibilities have been debated without result. The brothers Elers surrounded themselves with a secrecy which has contributed to the difficulty of knowing what it really was they produced. According to tradition, they took into their service only more or less weak-minded persons, whom they kept locked up all day and examined closely before they let them out of the factory.

Fig. 643.—John Dwight: effigy in stoneware of the dead daughter of the potter. Fulham, 1673. Victoria and Albert Museum.

The only pieces that can be attributed to them in any way incontestably are of a red clay presenting a good deal of likeness to the red stoneware of Böttger; but in contrast to the latter, which is moulded, they are thrown on the wheel, and are also lighter in tone. For the brothers Elers, as for Böttger, the type copied was the brown or red Chinese stoneware of Yi-hsing, and their object the production of services for tea-drinking, which just at that time had become universal in Europe. "Elers ware" (Fig. 646) also resembles the stoneware of Böttger and his imitators in being at most stamped with Chinese seal-marks, but otherwise devoid of signature; this term has consequently become the general designation of all the early unglazed hard red ware of England, comprising teapots, cups, jugs, mugs and beakers overlaid with stamped or punched ornaments in more or less Chinese style or with childish little figures such as a lady with a parasol, a huntsman with his horn, and so forth.

Connoisseurs of the subject, which will hardly be regarded outside England as a profitable one for study or the activity of the collector, declare that they can distinguish genuine Elers ware from the slightly or much later imitations by the fact that in the former the handles, spouts, etc., should show marks of having been made by hand, whilst in the latter they are made in moulds. For the rest, the red ware with the properties here described was not the only material of which the introduction or discovery is attributed to the brothers Elers. A black ware similar to the later "Egyptian black" or "basaltes" of Wedgwood is supposed to have been made by them, and, lastly, they are reputed to have been the first employers of the salt-glaze that was soon to be the mainstay, so to speak, of all the potters of Staffordshire. The

two brothers themselves did not reap what they had sown. David soon had to go to London to become a merchant; John Philip left Bradwell about 1710, also to settle in London, where he fell into necessitous circumstances until a lady of position helped him to a business in glass and earthenware at Dublin. On the whole the influence attributed to him in Staffordshire seems rather to have depended on his technical improvements than upon artistic productions from his hand.

Fig. 644.—John Dwight: Flora, statuette in stoneware. Fulham, about 1680. British Museum.

According to the tradition already referred to, two young men took advantage of the preference of the brothers Elers for surrounding themselves with imbecile assistants by pretending to be half-witted so as to gain admission to their workshop. Their names were John Astbury and Twyford, both living at Shelton. *Twyford* is said later to have made red ware like that of the Elers as well as white ware, both lead-glazed and salt-glazed, but the only pieces that can be ascribed to him with any certainty are two black teapots in the Hanley Museum (Fig. 647). The share of *John Astbury* in the results of the stratagem we have spoken of is not much better known, nor his later activities in general. He set up a factory for red earthenware and improved the white ware by fixing flint in its body instead of sand. The latter discovery is also attributed to his son, *Thomas Astbury*, who in 1725 established a factory at Lane Delph (now Fenton). Father and son also made red, buff, orange or chocolate-coloured earthenwares with stamped relief ornaments similar to those of Elers ware and with a fine lead-glaze. They are said to have made also marbled ware and "*sgraffiato*." The masterpiece of John Astbury is a modest performance; it is the so-called "Portobello bowl" (Fig. 648), of fine reddish-brown clay with applied stamped reliefs of small ships, inscriptions, etc., in white pipe-clay, executed in commemoration of the capture of Portobello by Admiral Vernon in 1739. As John Astbury died in 1743, this must have been one of his later productions.

Whether we owe the introduction or discovery of *salt-glaze*

to the brothers Elers or not, it played a steadily growing part from their time onwards. The honour of having improved it is ascribed to *Dr. Thomas Wedgwood* of Burslem, who is held to have produced a series of drab-coloured pieces with ornamental applied reliefs of a fine white clay. As, however, he did not sign his wares either, it is in reality hardly possible to distinguish them from those of Astbury or the Elers. To the same group belong other potters also, who likewise strove to produce a fine salt-glazed stoneware, such as *Thomas Billing*, whose patent of 1722 was granted for a transparent earthenware, and *Ralph Shaw*, who took out a patent in 1733 for the making of a class of ware white in the inside but chocolate-brown on the outside, like the "dead-leaf brown" Chinese porcelain. A common feature of the whole group of early salt-glazed ware from Staffordshire (Fig. 649) is the effort to make the ware thin, delicate and white, to get it to imitate and replace porcelain as much as possible. With that purpose in view, recourse was had to moulds of metal or alabaster for shaping the body.

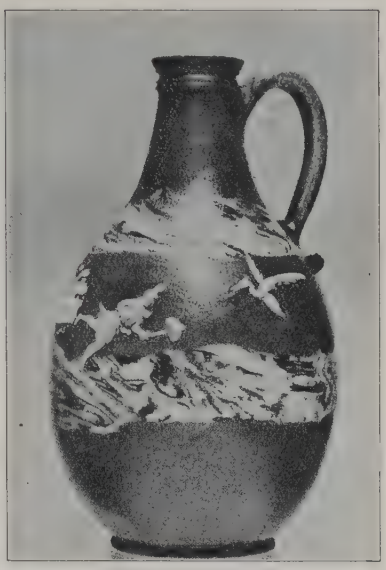


FIG. 645.—John Dwight: jug of grey stoneware with two bands of marbling in black and white and applied ornaments in white. Fulham, end of 17th century. British Museum.

Many of the Staffordshire potters cut their own moulds, but there were also professional "block-cutters," such as the brothers *Aaron* and *Ralph Wood*. Between 1743 and 1750 a great improvement of technique came about in the workshops of Staffordshire, as a result of the introduction of plaster for casting the wares by a potter named *Ralph Daniel*, from the neighbourhood of Burslem, after a journey to France. Therewith all difficulties in the production of pieces of large size disappeared, and from about 1750 onwards complete services of salt-glazed stoneware (Fig. 650) began to drive services of porcelain and faïence out of the market. Tureens, dishes, cruet-stands, and especially the pretty baskets of the early English earthenware, with their patterns moulded in relief and their sides often pierced in openwork, are well known even in Scandinavia, and call for no description here. With coloured decoration they are comparatively rare on the Continent. This consists in its earliest form of simple designs or an inscription scratched in the soft clay and filled in with clay slip stained with cobalt (the so-called "scratch blue"). Even richer effects could be obtained by this

method; an example of this is a lozenge-shaped tea-pot in the Victoria and Albert Museum (Fig. 651), with closely-set decoration. Another use of the blue colour was made about 1755 by a potter named *William Littler*, of Brownhills (near Burslem) and Longton; he dipped the articles in blue-stained slip and, after

FIG. 646.—Two mugs of red "Elers ware." Bradwell Wood, Staffordshire, about 1700. Victoria and Albert Museum.

firing them, painted them in white enamel pigment, sometimes also with gilding. A typical example of this latter technique, recalling in its effect the *bleu persan* of Nevers faïence, is a coffee-pot (Fig. 652) also belonging to the museum at South Kensington. The commonest method of all, however, was the use of several enamel colours on the white ground of the ware itself. The example in this process was set by some Dutchmen, and was afterwards first followed by the already-mentioned *Ralph Daniel* at Hot Lane (now Cobridge). Soon Hot Lane was practically nothing but an enamelling workshop at which wares were painted that were either made on the spot or sent from elsewhere for the purpose. The motives painted in this manner were either flowers (Fig. 653) or landscapes and figures of the kind occurring on Chelsea and Worcester porcelain. Afterwards such an advance was made in the use of the enamel pigments that imitations were made of the various "colour-ground" porcelains (the *Fondporzellan* of Meissen), that is, porcelain painted over with a single-coloured glaze, pink, purple or turquoise-blue, sometimes with panels reserved in it. As the enamel-painters, as a rule, came from

FIG. 647.—Tea-pot of black stoneware. Ascribed to Twyford. Shelton, Staffordshire, beginning of 18th century. Hanley Museum, Stoke-on-Trent.

porcelain factories, they brought with them also the use of gilding, and carried to this extent their imitation of porcelain style on salt-glaze. To a far higher degree than anyone would have expected, this cheap and convenient glaze showed itself suitable for the most various technical processes; thus it lent itself also to printed decoration (Fig. 654). Sadler and Green had hardly brought this process to perfection before it became the common practice for the Staffordshire potters to send their wares to Liverpool, there to be decorated with transfer-prints.

Fig. 648.—John Astbury: "Portobello bowl." Lane Delph (Fenton), Staffordshire, 1739. British Museum.

The white salt-glaze ware was at its prime between about 1750 and 1770. Even as late as 1820 it was certainly still in use; but with all its advantages it combined certain faults, among them, that its surface was always more or less pitted and its glaze

Fig. 649.—Group of salt-glazed ware. Staffordshire, about 1750–1770. British Museum.

was inclined to craze; it had practically disappeared from the market about 1780, driven out by the new and superior ware called *cream-coloured ware*, with the final perfecting of which the name of *Josiah Wedgwood* is associated. Long before Wedgwood, as far back as about 1725, when Thomas Astbury set up his

factory, a cream-coloured ware with flint in its composition and a lead-glaze had been made; this is the so-called "Whieldon ware," named after *Thomas Whieldon* (of Little Fenton or Fenton Low), who was one of the most enterprising potters in England between 1740 and 1770, and exerted an enormous influence through the circumstance that many of the English potters of the following generation received their training at his works. Whieldon's inventions were, it is true, for the most part ceramic aberrations, consisting chiefly in giving the clay the appearance of being anything but just clay; but it was precisely by this that he did more than anyone else before Josiah Wedgwood to give a portion of the pottery of England its curiously disguised aspect. One of these inventions was the so-called "agate ware" (Fig. 655). Attempts had been made before in the same direction by mixing various colours in a slip; now clays of different colours were kneaded together, and as the veins of colour thus produced showed up through the lead-glaze, clear as water, which to improve its appearance was slightly "blued," the illusion of agate was near being complete. "Agate ware" was soon used extensively for tea- and coffee-services, as well as for snuff-boxes and handles for knives and forks. It was imitated not only at many places in England, but also on the Continent. We have mentioned on earlier pages Apt in France and Cassel as two of its best-known centres.

FIG. 650.—White salt-glazed ware dish. Staffordshire, about 1760–1770. Kunstindustrimuseum, Copenhagen.

FIG. 651.—Salt-glazed ware tea-pot with "scratch blue" decoration. Staffordshire, about 1750–1770. Schreiber Collection, Victoria and Albert Museum.

The workshop of Whieldon imitated many other kinds of stone as well as agate; to these we must add the so-called "clouded wares," including the "tortoiseshell-ware" (Fig. 656) which is such a favourite in England; as its name implies, this is an imitation of the shell of a tortoise, produced by means of oxides of manganese, copper, cobalt and antimony or ochre, dabbed with a sponge on the ordinary cream-coloured ware. As vegetables and such-like could also be imitated with these colours, there came into existence complete tea- or coffee-services, for which not only were the shapes borrowed from such things as cauliflowers, pine-apples and corn-cobs, but even the surface of the vegetable or fruit was imitated in the most literally naturalistic manner. As we have seen, many of the factories of the Continent made similar articles in faïence, but in this coarser material the reproduction of nature was inevitably far more summary than in the fine English clay, and not half so naturalistic; add to this, that the Continental tureens in the shape of cabbages, lettuces, artichokes and so forth did not appear as part and parcel of a service with other articles in which the same themes were repeated, but as individual and exceptional pieces—in contrast with the English services, in which one and the same vegetable motive was repeated with desperate uniformity in all the pieces. The so-called *cauliflower-ware* (Fig. 657) seems to have been specially popular. From an artistic point of view it is hideous, impossible, in the highest degree contemptible. But as a technical product, with its thin body, the sharp reliefs of its surface, its fresh green and yellow glazes, its complete perfection as a manufacture,

FIG. 652.—Blue salt-glazed ware coffee-pot with decoration in white enamel. Ascribed to William Littler. Staffordshire, about 1750. Schreiber Collection, Victoria and Albert Museum.

FIG. 653.—Cream-jug, salt-glazed ware, painted with flowers in enamel colours. Staffordshire, about 1750–1770. Victoria and Albert Museum.

it is a witness to the high industrial level to which Whieldon and his contemporaries had already raised the potter's craft in England before the advent of Wedgwood. In addition to these wares, Whieldon made earthenware with a lustrous black glaze and reliefs in black or white. Far from everything, however, that goes under his name was really made by Whieldon himself. Thus *Daniel Bird*, whose factory was at Cliff Bank, in the neighbourhood of Stoke-on-Trent, was known for his "agate ware," *John* and *Thomas Alders* (or Aldersea) for their "tortoiseshell ware." In the latest inventions ascribed to Whieldon, Josiah Wedgwood is supposed to have had a considerable share, as he became managing partner when only twenty-four years old in Whieldon's business. According to tradition, even the pure green and yellow colours of the "cauliflower ware" are to be regarded as the firstfruits of Wedgwood's epoch-making ceramic initiative.

Fig. 654.—Salt-glazed ware plate with decoration printed in red. Liverpool, about 1760–1770. Hanley Museum, Stoke-on-Trent.

Josiah Wedgwood was born at Burslem in 1730. He came of a family of potters, of whom the best-known was Dr. Thomas Wedgwood, already mentioned. When he was only nine years old he was apprenticed to his elder brother Thomas, who initiated him into the secrets of the craft. In 1752 he went into partnership with the owners of the Cliff Bank Pottery, Harrison and Aldersea, with whom, however, he soon parted, to be received as associate in the factory of Whieldon at Little Fenton. Here Wedgwood made many experiments with salt-glazes. But as the elder partner was conservative and disinclined to risk the results he had already won, Wedgwood broke off this relationship also, and now (about 1758 or 1759) began to work on his own account at Ivy House, Burslem. Here his business soon grew so much that he was obliged to take over a neighbouring property, called the Brick or Bell House, which has become celebrated in the history of pottery as the place where he made the *cream-coloured ware*; this, after receiving the patronage of Queen Charlotte, was called *Queen's*

Fig. 655.—Tea-pot of "agate ware." Ascribed to Whieldon, Fenton Low, Staffordshire, about 1750–1770. Victoria and Albert Museum.

ware, and became the economic foundation of all Wedgwood's later activities.

In order to understand the world-supremacy Wedgwood won for himself in his craft, we must remember two circumstances. Firstly, his style, his neo-classical taste, kept pace in the closest possible manner with the tendencies of the period; secondly, in addition to his taste he was possessed of true genius for business. He was not only an uncommonly capable "master-potter" who knew the theory and practice of his craft from beginning to end; he was also a man of business of a quite modern type. He was travelling between Manchester, Liverpool, Birmingham and London, to learn and again to learn—and to learn also many things besides those for which he could apparently have any immediate use—quite as often as he was at home at Burslem carrying out his experiments. Everywhere he went he understood how to make acquaintances and to form connections, in contrast with the "arcanists" on the Continent, who understood better the contrary. Wedgwood belonged to the best society in England; this can be seen from the fact that when, in 1759, he opened his first showroom in London, in Newport Street, those who urged him to this step were the Duke of Marlborough, Lord Gower and Lord Spencer. Of the friendships he formed, none had a greater influence on his life than that with his later partner, *Thomas Bentley*. The two men seem first to have met by chance in 1762 at Liverpool, where Bentley was a merchant. Both were men of refined culture. Bentley was also possessed of an extensive classical training, which made up for a deficiency in Wedgwood. For some time he was only agent for Wedgwood, selling the wares sent by the latter to Sadler and Green to be decorated by them with transfer prints. It was only in 1768 that the two friends entered upon a partnership that resulted in the erection of the factory of *Etruria*, near Stoke-on-Trent. Here the finer wares

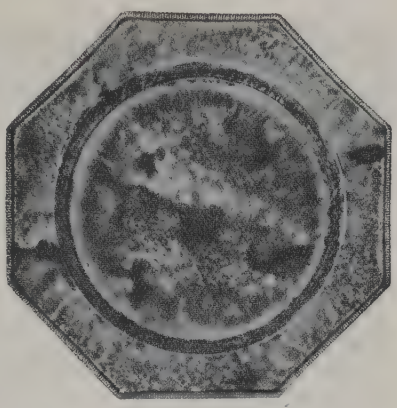


FIG. 656.—Plate of "tortoiseshell ware." Staffordshire, about 1750–1770. Victoria and Albert Museum.

FIG. 657.—Tea-pot of "cauliflower ware." Staffordshire, about 1760. Victoria and Albert Museum.

of the firm were now produced, whilst its useful wares were turned out for a time in the old factory at Burslem. Afterwards all the wares were transferred to Etruria, and in 1773 it was found possible to give up the old factory. One branch or other of the operations of the firm was perhaps moved elsewhere at a later date. Thus a special establishment for enamel-painting on the cream-coloured earthenware and for "encaustic" painting on the black ware was established at Chelsea, and for some years other wares were sent to London to be completed there. After the death of Bentley in 1780, Josiah Wedgwood coped with the business single-handed for a decade. Then he took into partnership his sons, John, Josiah and Thomas, as well as their cousin, Thomas Byerley. Wedgwood himself died in 1795, full of honour and esteem, and leaving his undertaking in such powerful vitality that it still to this day employs some 600 or 700 persons, and continues to be a highly profitable business to his descendants.

FIG. 658.—Wedgwood: pierced covered bowl of "cream-coloured ware," about 1770–1780. Victoria and Albert Museum.

On his monument in the parish church at Stoke-on-Trent are chiselled the words "Who converted a rude and inconsiderable Manufactory into an elegant Art and An important part of National Commerce." Some have thought that he did the opposite, converting an art, perhaps rude and inconsiderable, but nevertheless always an art, into a manufacture. The truth is that he did both, creating a great manufacture with an incontestably artistic stamp.

The improved *cream-coloured ware* or *Queen's ware* seems first to have been perfected and fully developed as an article of commerce about 1768. It then had a long past history, some of the incidents in which have already been recounted here, but which can thus be briefly resumed in its entirety:

The younger Astbury had already been accustomed about 1725 to mix flint with his white clay when the grinding of flints to powder became so important a matter that a certain Thomas Benson took out a patent in 1726 for a machine for this purpose. About 1750 *Aaron Wedgwood* and *William Littler* introduced a fluid lead-glaze instead of the previously employed method of dusting with the mixture of clay and flint.[104] Body and glaze were

at that time fired at a single operation. A further improvement was introduced by *Enoch Booth*. He first fired the body to a biscuit condition, and then dipped it in a liquid lead-glaze containing flint, which he fired at a lower temperature. The chief exponents of this method of procedure are said to have been *Mrs. Warburton*, of Hot Lane, and *John Baddeley*, of Shelton, both of whom were operating when Wedgwood set himself up at Burslem. The last improvement of the cream-coloured ware came about from the discovery of kaolin beds in Cornwall; as this discovery was taken advantage of by other makers of the ware in Staffordshire, we cannot give Wedgwood the credit of this latest improvement, still less of having discovered it. That he was continually occupied in perfecting it, is another matter. Even as late as 1780 he made it less yellow by an admixture of oxide of cobalt, and at the same time whiter by mingling in its body a larger quantity of kaolin and flint. This new ware, which he called *pearl ware*, was used especially—without painted ornament—for dessert-services, of which the shapes are imitations of shells; but it occurs also picked out or painted with various metallic lustre colours, a gold lustre and a purple lustre, which with a silver lustre (produced with platinum) were much employed at Etruria.

FIG. 659.—Wedgwood: vase of "black basalt" ware, about 1770–1780. Victoria and Albert Museum.

The number of technical processes which this factory practised with efficiency as time went on was incredible. In part they were due to Wedgwood's own discoveries, but to a still greater extent to traditions which were common to all the Staffordshire potteries. An essential characteristic of Wedgwood was his ability to link up the inventiveness or skill of others with his own activities. Thus he employed Sadler and Green, of Liverpool, on a large scale to decorate his earthenware with transfer prints; he also made large use of the porcelain-painters of Chelsea and other factories to decorate them in enamel colours. When, shortly after 1770, he obtained an order for an immense table-service of about 1,000 pieces for the Empress of Russia, each single piece of which was to be painted with a view of an English castle, country seat, etc. (a redundant plate from the service is to be seen in the British Museum), he gathered together at Chelsea a whole staff of trained

porcelain-painters for whom he found employment later in the decoration of more modest table sets with simpler borders of foliage, berries or ornamental designs. In such unexacting productions Wedgwood often showed his taste in its surest aspect. The shape, however, was of more significance than the decoration in the majority of his wares. In this respect also he understood how to have recourse to the right quarter, either to collections of natural science or to the metal-work factories of Sheffield and Birmingham. From these latter he learned to make his earthenwares light in weight, thin and elegant; this result was obtained by converting them more or less into "pierced wares" (Fig. 658) of the kind in which a little later the Leeds factory excelled.

FIG. 660.—Wedgwood: medallion of "jasper ware" with white relief (Cybele) on a blue ground. About 1780–1790. In English private possession.

From the cream-coloured earthenware to the other types in which Etruria was so successful is a jump with regard to material, but not style; for Wedgwood fashioned every one of

FIGS. 661, 662.—Wedgwood: medallions of "jasper ware" with white reliefs (antique warriors) on a blue ground. About 1780–1790. In English private possession.

his materials in conformity with his neo-classical taste. The other types in which his factory excelled were partly improvements of types already in existence, partly new creations of his own. To the first category belonged the unglazed red and black stoneware, the so-called *rosso antico* and *basaltes* or "Egyptian black" wares (Fig. 659), both of which had already for a long time been produced in Staffordshire before Wedgwood set his stamp of

faultlessness upon them and gave them a name. Whilst the red ware is most frequently made in the form of jugs, mugs and other useful articles, the black is most often used for purely decorative plastic purposes, and it is in this material not least that we learn to know Wedgwood as a neo-classicist. The "basaltes" was

FIGS. 663–665.—Wedgwood: three portrait medallions in "jasper ware." About 1780–1790. In English private possession.

employed without decoration for panels and plaquettes in relief, for life-sized busts and small portrait-medallions of well-known men of antiquity or of contemporary date, for seals and intaglios (gems) like the antique, and lastly for vases with or without reliefs by Flaxman and others, lamps, inkstands, salt-cellars, etc. Among all these articles there are many conspicuously clever works; they are almost all refined and sharp in modelling. But with its lack

FIG. 666.—Wedgwood (from a design by Flaxman adapted from an antique vase): panel of "jasper ware" with white relief (Hercules in the Garden of the Hesperides) on a green ground. 1787. In English private possession.

of the property of catching and reflecting light, the material has no qualities akin to painting, and is deadly tedious and uniform. The unpainted basaltes is nevertheless to be preferred by far to that which Wedgwood and Bentley were led by their enthusiasm for antiquity to decorate with "encaustic" painting, in the belief that they were creating imitations of Greek vase-paintings. Their largest work of this class was formerly in the Jermyn Street Museum

of Practical Geology in London, and is now in the Victoria and Albert Museum; it is a copy of a Greek vase which was presumably borrowed by Wedgwood from Sir William Hamilton, and now belongs to the British Museum. With how little understanding Wedgwood looked upon antique vase-painting is best shown by

Fig. 667.—Wedgwood (from a design by Flaxman adapted from an antique vase): the "Pegasus vase," blue "jasper ware" with white reliefs. 1786. British Museum. To left, a vase by Adams; to right, one by Turner. Also in the British Museum.

the credit he claimed, not only for his success in copying all the paintings in the "Etruscan" vases, but also for giving his copies a "higher artistic value by the addition of light and shade, which are entirely lacking in the old vases." After this it will hardly surprise anyone to learn that the vase mentioned, and the entire group of wares to which it belongs, form the most unsuccessful side of the whole of Wedgwood's output.

In addition to the red ware and the black Etruria turned out with the help of metallic oxides a number of materials more or less resembling stone, the most famous of which, the so-called "jasper ware," was indisputably an invention of the factory. Wedgwood developed this ware from a semi-porcelain by adding to its composition carbonate and sulphate of barium. He thereby obtained a body which in thin pieces was transparent, in thicker pieces opaque, but which could also be subjected to endless variations without losing two essential properties—a hardness which allowed of grinding and polishing, and at the same time a

softness sufficient to permit of the whole body being stained throughout its substance with metal oxides. When the invention was first made, in 1775, the jasper ware was "solid," that is, coloured all through. But this process was costly, and was given up from 1777 onwards in favour of a more economical dipping process ("jasper dip"), by which only the upper surface of the articles received the staining colour. Whether stained all through or merely dipped, the jasper ware appears almost always with a single ground colour, upon which are applied reliefs in another colour, as a rule white. There are seven colours of ordinary occurrence, all clearly betraying their mingling with the white sulphate of barium, namely, lavender-blue in three different shades, lilac, pale pink, greyish-green, olive-green, yellow and black. The rarest of these colours is the yellow, the most variable the lilac, the prettiest the blue, especially when it has a slight cast towards an indigo tone.

FIG. 668.—Wedgwood: the "Portland vase." Blue (in other examples bluish-black) "jasper ware" with white relief, about 1790. British Museum.

It would take us too far to give an account here of all the uses made of this ware by Wedgwood; we must be content with recounting a few of the largest pieces executed in it, as well as some of the smallest which are perhaps the most remarkable. We are thinking of the knife-handles, shoe-buckles, buttons, finger-rings, ear-rings, necklaces and other trinkets with white figures on a blue or green ground, which Wedgwood made for mounting in metal, also of the small plaquettes in the same colour (Figs. 660–662) he produced for the decoration of ormolu clocks or to be inset in other objects, including furniture. The types he had before him in these works were ancient cameos, and although their reliefs are moulded, and not carved like those of the cameos, the best of them are not inferior to the originals as regards the precise definition of form.

Whilst, therefore, this portion of Wedgwood's output belongs

to the category of glyptic art, a much larger proportion belongs to plastic art proper. This circumstance has its immediate cause in the connection kept up by the great English potter with the great English sculptor John Flaxman, and with English modellers such as James Tassie and William Hackwood, as well as a whole series of Italians.

Fig. 669.—Wedgwood: basin of "jasper ware," about 1790. Victoria and Albert Museum.

Amongst plastic works in jasper ware we must mention first a series of portrait medallions (Figs. 663–665) in white on a black, green or (most frequently) blue ground. Some of these portraits are held to have been modelled by Flaxman; the majority, however, seem to be the work of William Hackwood. We often find together with them in the great collections of Wedgwood (the Isaac Falcke Collection in the British Museum, the Victoria and Albert Museum collection, the Mayer Collection in the Liverpool Museum, the Tangye Collection in the Birmingham Museum, the Wedgwood Institute at Burslem, the Felix Joseph Collection in the Castle Museum, Nottingham, and the Tweedmouth Collection in the Lady Lever Art Gallery at Port Sunlight) a number of large and small panels with mythological subjects (Fig. 666), which were intended partly as framed cabinet-pieces, partly for setting in furniture or chimney-pieces. Many of them were executed by Italian modellers, others by Flaxman, to whom Wedgwood was indebted also for some of his most beautiful vases.

Fig. 670. -Wedgwood: basin of white, green and lilac "jasper ware," about 1790. Victoria and Albert Museum.

One of these is that with the "Apotheosis of Homer" (Fig. 667), which he presented in 1786 to the British Museum, and which is also known, from the figure of Pegasus on the cover, as the "Pegasus vase." On another (also with Pegasus on the cover) are represented Apollo and the Muses, on a third the "Dancing Hours." Wedgwood also made a quantity of vases with reliefs more or less copied from the antique. The most famous of all

are—absurdly enough—the so-called "Barberini" or "Portland Vases" (Fig. 668), copies of an antique glass vase which came to light in the seventeenth century in the course of an excavation, and after having been in the possession of the Palazzo Barberini in Rome, passed about 1782 into that of the Duke of Portland (it is now in the British Museum). The original is of dark blue glass with a coating of thick white paste, in which are carved, with conspicuous skill, certain figure-subjects which have been interpreted as illustrations of the story of Peleus and Thetis. Wedgwood's copies, which are attributed to the first years of the 1790's, are executed either in blue-black or in blue jasper, with moulded reliefs in white jasper, with a skill in itself equal to that of the original. Wedgwood himself looked upon the Portland vase as the crown of his life's work, and in the British Museum, the Victoria and Albert Museum, the Johanneum at Dresden, not to speak of private collections in which they are found, every one of the twenty or so examples in which the copy is known are considered to be his masterpieces, although it is obvious that no real artistic interest is attached to it. There seems, moreover, to be some difference between the individual examples. Some of them were not carried out till after the death of Wedgwood. Copies of the copies, moreover, are known in other materials and on a smaller scale. For the best examples Wedgwood himself asked £50; in 1892 a specimen was sold for £215 5s.

FIG. 671.—Turner: coffee-pot of greyish-blue "jasper ware" with white decoration. Lane End, Staffordshire, about 1780. F. Falkner Collection.

FIG. 672.—Neale: tea-pot of "jasper ware." Staffordshire, about 1780. Hanley Museum, Stoke-on-Trent.

Many of Wedgwood's minor and more modest vessels in jasper ware, such as flower-pots and *potpourri*-vases, *cachepots*, basins (Figs. 669, 670), teapots, cups, candlesticks and so forth, are in reality of far more worth. Whether from their noble shapes or from their severe, well-disciplined ornamental or figure decoration, we feel in such wares the close and intimate relationship between the Etruria factory and its proprietor and the art of the period and its taste, while at the same time they leave one fairly cold. Great gloom followed this strong light. Wedgwood made use to a higher degree than any earlier potter of mechanical aids, and also introduced in many other ways a factory spirit into a craft that is essentially of an artistic nature. Only very few of his works were unique, and they almost all lack the inspiration that the human hand alone can give to human work. Even to the method by which he *stamped* his wares, instead of marking them with a name written by hand in the manner of the old faïence, we trace the factory spirit in his activities. His stamp comprised, to begin with, only the name "Wedgwood"; afterwards (between 1768 and 1780) "Wedgwood & Bentley—Etruria" or merely "Wedgwood & Bentley"; after the death of Bentley again only "Wedgwood." Pieces with the mark "Wedgwood — Etruria" are later (from about 1840). On small pieces in basaltes we sometimes find the initials W & B instead of the full names. In addition to these factory-marks, a number of different signs occur—letters, flowers, figures and numerals, some impressed, others painted; they fill no fewer than fourteen pages in Miss Meteyard's "Handbook"—but are of no interest, as they are workmen's marks without significance. We should note, however, that three large letters, such as OTN or ALX in combination with the factory-mark

Fig. 673.—J. Spode II: dish of white earthenware with coloured decoration in the Chinese *famille rose* style. Staffordshire, about 1810–1820. Kunstindustrimuseum, Copenhagen.

Fig. 674.—Elijah Mayer: tea-pot of "black basalt" ware. Hanley, about 1800. In English private possession.

indicate that the piece in question is not older than the period after 1860, the factory indicating that year with an O, the following with a P and so on. The first of the three letters refers to the workman who made the piece, the second to the month, and the third to the year in which the piece was produced. On Wedgwood intaglios numbers occur referring to the catalogues of the firm (the first dates from 1773). It may happen that wares apparently made by Wedgwood are stamped "Wedgewood," with an "e" too many for his name. The form "Wedgwood & Co.," which he did not use, also occurs. Pieces so marked were made about the 1840's by a manufacturer at Stockton-on-Tees, William Smith, against whom complaints were raised in 1848 on account of his misuse of the famous name. It may perhaps serve as some excuse for this attempt at fraud that the word "Wedgwood" had become, as early as the end of the eighteenth century, a kind of generic term for earthenware in the English style. In a word, we have seen from countless examples how the faïence-factories of the Continent, after the repeal of the notorious treaties of commerce, went under before the onset of the English earthenware, generally after first being compelled to compete with it by imitating it. The imitation of the ware was accompanied in many places by imitation of its impressed mark. When one reflects that there was hardly a factory in all Staffordshire at the end of the eighteenth century in which the style of Wedgwood was not followed, and that the same was the case with Leeds and many other places in England, and, moreover, that by far the greater number of the factories on the Continent had at the same time been converted to the output of earthenware after the same models, it will be understood that only a fraction of the baskets and other remains of table-services in the style of Wedgwood that now often appear in the market are productions of Wedgwood himself. For the sake of completeness we will add, for the rest, that authentic wares by Wedgwood himself may be found without his stamp.

FIG. 675.—Adams: tankard of "jasper ware." Greengates, Tunstall, about 1790. Tunstall Museum, Stoke-on-Trent.

The old factory works to the present day in the old style. The difficulties in distinguishing "Wedgwood" of the nineteenth century from the original are so much the greater from the fact that the factory continues to employ the same mixtures of clay,

the same glazes, the same moulds, as 150 years ago, and turns out the same wares—"jasper," "basalt," red and cream-coloured ware. In the modern jasper ware the blue ground colour is sometimes a little paler and drier, sometimes rather darker and purer than in the old wares, the green is somewhat too fresh, the white reliefs are less fine in grain and not so pleasant and soft to the touch. In this sphere, however, no more than in any other, is it possible to learn how to distinguish old from new merely by reading a few lines in a book; indeed a trained eye is hardly so necessary in any other field of pottery as when it is a question of Wedgwood. The difficulties we have indicated are perhaps connected with the circumstance that outside England there are hardly to be found passionate Wedgwood-collectors; it may well be another consequence of this that the prices in this field, though always rising, have not yet reached any absolutely fantastic height. The highest price recorded by Chaffers from sales at Christie's during the years 1905–1911 is £257 5s. for an oblong panel of blue jasper with sacrificing nymphs, the next highest £210 for a panel with classical figures on a green ground. In 1880 the largest of Wedgwood's panels, a sacrifice to Hymen, reached the respectable price of £415, whilst the vase with the Apotheosis of Homer fetched a still more considerable sum, 800 guineas. In many families in Scandinavia whole dinner-services or remains of them are still to be found with the mark of Wedgwood, often decorated with transfer-prints. They are naturally considered to be treasures worth thousands of kroner. When such services comprise about 150 pieces they fetch at Christie's salerooms £12 to £25. There is in general—or was till quite recently—the most remarkable discrepancy between the valuation, or rather over-valuation, of English pottery by English historians of art and the valuation of the same in money by English collectors.[105] £86 (Warner, Leicester, 1906) is mentioned as a high price for one of the extremely rare Toft dishes (of 1677), £55 for a yellow and brown posset-pot of 1685 (at Sotheby's in 1908). Such a remarkable piece of Lambeth

Fig. 676.—William Fifield: tile with landscape painted in colours. Bristol, early 19th century. Kunstindustrimuseum, Copenhagen.

delft as the above-mentioned dish after Palissy with "Fécondité" only fetched £68 5*s*. at Christie's in 1911; among other prices for Lambeth delft we may mention £34 13*s*. for a wine-bottle with the crowned cipher of Charles I. and the date 1648, sold on the same occasion, £41 for a series of six plates of 1734 with humorous genre subjects (at Sotheby's in 1906), £7 for an octagonal armorial panel (at the same salerooms and in the same year). As regards Dwight and Elers, authentic pieces, practically speaking, never appear on the English market; Astbury and Whieldon wares are to be purchased on the average at prices ranging from £2 to £15.[106] Early salt-glazed wares are dearer in proportion, especially when painted in enamel colours; thus teapots with floral decoration fetched £26 and £50 respectively at Sotheby's in 1906, a teapot with a portrait of Frederick the Great £21 (Sotheby's, 1907), a mug with figures in a landscape £75 12*s*. (Christie's, 1910), a teapot with vine-branches in relief on a pale pink ground £48 6*s*. (Christie's, 1911).[107]

FIG. 677.—Tea-pot of red earthenware. Isleworth, early 19th century. Schreiber Collection, Victoria and Albert Museum.

After the alliance which Wedgwood had, so to speak, concluded on behalf of the whole craft with the neo-classical taste, industrialised English pottery possessed therein a foundation of culture which made up to some extent for its lack of personal art. Upon this foundation of culture—or, if one may say so, simply under the powerful influence of Wedgwood—a whole bevy of potters in Staffordshire and elsewhere took their stand. We can only mention the most important of them in the pages that follow.

Samuel Hollins (1774–1816), who had his factory at Shelton, is known for his red or chocolate-coloured unglazed stoneware. A green stoneware was also one of his productions, and a few pieces are known of a brown colour. As the closest rival of Wedgwood is generally mentioned his friend, *John Turner* (of Lane End, now Longton, 1739–1786). To him we owe both a jasper ware

of a different composition from that of its inventor (Fig. 671) and a black basalt, as well as a *cane-coloured ware*, and a blue jasper ware which was perhaps suitable to a greater degree than any of Wedgwood's wares for the moulding of the finest and sharpest reliefs (compare the vase to the right in Fig. 667). "Etruria" and its proprietor had a more direct imitator in *Henry Palmer* of Hanley (1760–1776), or rather in the firm of *Palmer & Neale* (Fig. 672), which was always ready to take in the workmen dismissed from Etruria, and to adopt every model brought into the market by the leading factory. Palmer's modeller was a Frenchman named John Voyez, who had previously worked for Wedgwood; in the British Museum there is a vase of black basalt ware decorated in relief with the subject of Venus and Cupid in the forge of Vulcan and the signature *Voyez sculpt. 1769—made by H. Palmer.* In 1776 Palmer went into partnership with his brother-in-law Neale, and this firm was later joined by *Robert Wilson* as third partner, who ended by being its sole proprietor. *Josiah Spode* was descended as a craftsman rather from Whieldon than from Wedgwood; the name was borne by no less than three individuals; the eldest of them, who died in 1797, had served his apprenticeship half a century earlier with the celebrated trainer of potters at Little Fenton. His name is associated with the introduction into Staffordshire of printing in blue under the glaze, which led soon after to underglaze printing in several colours on earthenware. Blue-printing under the glaze, however, was not the invention of Josiah Spode himself. It seems first to have been practised at Worcester, then at Caughley, and thence to have been brought to Spode's factory by an engraver named Lucas and a printer named Richards. Nor was Josiah Spode himself the originator of the *willow pattern*, a Chinese landscape design almost inseparably connected with blue transfer-printing in its earliest stage (and, for that matter, long afterwards also), though great masses of ware

FIG. 678.—Ralph Wood: "The Vicar and Moses." Burslem, Staffordshire, about 1770–1780. Victoria and Albert Museum.

thus decorated are stamped with his name; it began, like printing in blue itself, upon Caughley porcelain. This fondness for Chinese and Japanese themes was inherited from the elder Spode by the younger, who found his subjects for copying in the richly-coloured Oriental designs (Fig. 673) lately introduced at the English porcelain factories, Worcester, Derby, and others; the younger Spode, however, also produced wares in blue and white "jasper" and in the style of Wedgwood. *Elijah Mayer* of Hanley (1770–1813) had a reputation almost beyond anyone else for excellent technical qualities; one of his best-known models, a black teapot with a figure of the widow of Zarephath on the lid (Fig. 674), is considerably like a Wedgwood model which was also copied at Leeds. The Adams family was one of the oldest potter families in Staffordshire; its most esteemed member was *William Adams*, of Greengates (1745–1805). He was the favourite pupil of Wedgwood, and followed faithfully in his master's footsteps with his jasper ware (Fig. 675, also Fig. 667, the vase to the left) and other productions. His blue ground colour has a violet tone and is less dry than that of Wedgwood, without being shiny. He also resembled his exemplar in that his productions belong chiefly to the category of plastic art. He was himself a modeller, and Enoch Wood worked for him in the same capacity.

Fig. 679.—Ralph Wood: "Toby-jug." Burslem, Staffordshire, about 1780. British Museum.

All these Staffordshire manufacturers were naturally not allowed to keep their discoveries to themselves, least of all Wedgwood, whose wares were distributed all over the country after a sojourn, in many cases, at Liverpool, where Sadler and Green supplied them with transfer-printed decoration. One would suppose that one of the chief centres for the reproduction of Staffordshire earthenware would be there—at Liverpool. But at their "Printed ware-manufactory in Harrington Street" Sadler and Green produced at most a cream-coloured earthenware, and it was not till the last years of the eighteenth century that Liverpool became possessed of a factory capable of taking advantage of the other discoveries of Staffordshire.[92] The spirit in which this factory was conducted is

shown from the very name assumed by it, when, in 1796, after a modest early history, it changed proprietors and was dubbed *Herculaneum*. Work was done here in the style of the Etruria factory, and in pretty nearly all the "bodies" of Wedgwood. These bodies had become in all the English factories a kind of

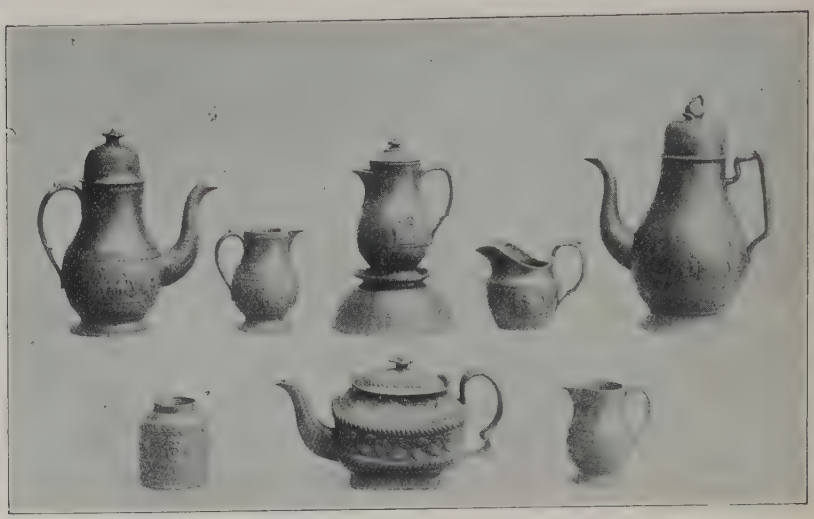


Fig. 680.—"Black basalt" wares. Leeds, about 1800–1810. In English private possession.

stock material that could at best be varied, but were necessarily the starting-point. Thus Swinton, in the neighbourhood of Rotherham, produced a "brown china" that goes under the name of *Rockingham glaze*, after the name given to the factory that produced it, which was situated on the estate of the Marquis of Rockingham. It is in reality only a white or cream-coloured earthenware which is dipped in a lead-glaze stained with manganese, of a rich purplish-brown tone. To Jackfield, in Shropshire, are referred teapots, cream-jugs, etc., of a black-glazed ware with lacquer gilding and occasionally painting in oil colours, generally worn off in the course of time. At Bristol, Joseph Ring, already mentioned (p. 515), produced from 1786 onwards a ware which was a variation in another sense, its cream-colour being due not to the body, as in ordinary "cream-coloured ware," but to the glaze. The best Bristol painter at that time was William Fifield, who generally painted flowers, though landscapes also are attributed to him, including a tile reproduced in Fig. 676. The "Cambrian Pottery" at Swansea made practically all kinds of Staffordshire ware with painted or printed decoration, and also the so-called "opaque china," which is only a white variety of the cream-coloured earthenware, and owes its celebrity chiefly to the circumstance that a clever painter, William Weston Young,

commonly decorated it with flowers and landscapes. As regards Derby, which is famous for its porcelain, it is known from an old advertisement of 1780 that a factory there produced at that time a number of wares, among them "enamelled creamware" and a "brown ware"; but none of these productions seems to have

Fig. 681, 682.—Centre-pieces of "cream ware." Leeds, about 1780–1800. In English private possession.

been identified with certainty.[93] From the works of Shore and Goulding at Isleworth we have, among other wares, a copy of the Portland vase; it is of a red earthenware, also employed for a small group of teapots and other vessels in Chinese style showing great elegance in their execution (Fig. 677). Another factory in the neighbourhood of London, that of Mortlake, was the place of origin of a drab or brown stoneware, generally decorated with hunting and other sporting scenes applied in low relief, thus proving themselves a divergence from the Wedgwood strain, and belonging to a strain of English peasant pottery crossed with neo-classicism. About this class a long chapter could be written, extending from the still sound old-English joviality of the "Vicar and Moses" of Ralph Wood (Fig. 678) to the "Toby jugs," already somewhat less funny (Fig. 679; they are commonly stated to derive their name from Uncle Toby in Sterne's *Tristram Shandy*),[94] and thence to the great mass of thoroughly talentless and finally even tasteless Staffordshire figures in the form of shepherds and shepherdesses, bears, cats, bulldogs, that were still a few decades ago looked upon as a tolerable expression of the artistic ideas of sailors' taverns in seaport towns (such as those of the Nyhavn at Copenhagen), but are

now collected and described in books and bought at a price. The same chapter relating to the peasant strain in English pottery of the period, about the year 1800 and afterwards, would also include another class of ware made to be sold at fairs—the earthenwares with copper, silver and gold lustre, for the most part tea- and

Fig. 683.—Group of "cream ware." Leeds, about 1780–1800. In English private possession.

coffee-pots, which, from about 1790 onwards, were produced not only in Staffordshire, but also at Swansea, Newcastle, Liverpool, and Sunderland.[95] But in pursuance of the programme set before this book we may release ourselves from describing all these ugly things, and make our final halt instead before the last and chief head-quarters outside Staffordshire of the cold and somewhat tedious, but always aristocratic Wedgwood school of taste—namely, Leeds.

The factory at this place was founded about 1760 by two brothers named *Green*. About 1770 it belonged to *Humble, Green & Co.*; from 1775 to 1781 *William Hartley* was associated with them; in 1781 Humble retired from the partnership, and till 1825 the name of the firm was *Hartley, Greens & Co.* At the beginning of the nineteenth century the output of the factory was still enormous. From 1783 onwards its illustrated price-lists came out in English, German, French and Spanish; its wares found their way all over the world, including Northern Europe, where to the present day they are perhaps as often to be met with as Wedgwood. The factory was at its prime between 1781 and 1805. If the truth must be told, Leeds also has lustre ware to answer for. It produced also the trivial "agate" and "tortoiseshell" wares, not to mention an "Egyptian black" or "basalt" (Fig. 680), which was one of its leading articles and was in no way inferior to the Wedgwood ware of the same name. But the factory offered

its best in a *cream-coloured ware*, which really surpasses that of Wedgwood in technique; a number of simple and pure forms were produced in it that seem, even to a higher degree than those of Wedgwood, to be the natural outcome of the material.

The cream-coloured earthenware of Leeds is of a different clay from that of Staffordshire; it is usually a trifle yellower than that of Wedgwood, and has a greenish tone in places where the glaze is thick. We may remark, moreover, as regards the glaze, that it is never so thin as the Wedgwood glaze, and is harder than it; consequently it is in general better preserved. Leeds was foremost in the efforts of the period to make earthenware light—an advantage directed towards sale abroad, the duty on the wares being reckoned by their weight. The Leeds cream ware is lighter in weight than Wedgwood and all other makes, and although this lightness was naturally increased by the extensive use made by the factory of perforations in the body, it was not entirely owing to this. There is this difference between the pierced patterns of Leeds and Wedgwood: those of the latter, at least in the later pieces, were effected *en bloc* with grouped punches; those of Leeds were executed hole by hole by hand. A natural consequence was that this less mechanical procedure had results of fresher appearance; as Leeds earthenware generally gives in other ways (for example, from the handles on jugs, usually of twisted form) an impression of having been in human hands after having left moulds and machines, it presents on the whole a less desperately correct aspect than the corresponding wares of Wedgwood. The cream ware of Leeds is as often plain as decorated. When the decoration is painted, it is generally confined to some simple ornamental design in subdued enamel colours, green, red, lilac, yellow. When it is printed, it is in black, red, brown or blue. Most people will prefer the undecorated pieces to those that are decorated, at least to those with transfer-printing. Among them are such imposing and complicated pieces as the well-known large centre-pieces (Figs. 681, 682), which are sometimes made up of shell-shaped trays, sometimes hung with small pierced baskets, in both cases surmounted by a

FIG. 684.—Plate of "cream ware" with pierced rim. Leeds, about 1780–1800. Victoria and Albert Museum.

figure of Venus Anadyomene or of a woman with a cornucopia. But the smaller and simpler articles turned out by the factory (Fig. 683) have perhaps just as much beauty and style about them—its pierced covered bowls, fruit-baskets, either made up of staves in open-work or with continuous sides pierced with perforations, its many forms of candlesticks, its cruet-stands, its graceful "finger-vases," and most of all its dessert-services with perforations in the rim as their sole adornment (Fig. 684).

It was only under Hartley, Greens & Co. that the Leeds factory seems to have begun to supply its wares with a mark. This, its first mark, was "Leeds * Pottery" stamped in capitals, sometimes found impressed twice over in intersecting lines. Another mark was "Hartley Greens & Co.—Leeds * Pottery" (likewise impressed in capitals, in two lines, or occasionally so as to form two pointed arches, one within the other). Whilst the factory almost always marked its most ordinary wares, it marked its cream-ware and "Egyptian black" only by exception. The explanation of this remarkable state of things is certainly the same that we have given in several other instances, namely, that this factory also was not averse to its wares of Wedgwood type being taken for Wedgwood itself. The Leeds pottery, moreover, fared like its exemplar, being plundered of its patterns both at home and abroad; and this continues to the present day; for whereas the Wedgwood factory has made forgeries of its old wares unnecessary by copying them itself right down to the present time, some factory or other (it is supposed a German one) has put on the market forgeries of Leeds cream ware from about 1890 onwards, and in still more recent times a second factory, it would seem, has made experiments in the same direction. The earlier forgeries have no mark; the more recent are stamped "Leeds Pottery" (in capitals).[96] Both kinds are heavier than the genuine ware, also whiter, more thickly glazed, and lacking in the yellow tone in places where the glaze has gathered most thickly, which we have mentioned above as a peculiarity of the cream-coloured earthenware of Leeds.

As we have just touched upon the English popular strain which was crossed at the end of the eighteenth century with the neo-classical in the fatherland of Wedgwood, we ought perhaps to add that forgers are in a position to satisfy all reasonable demands likely to be put forward by collectors of the rarities of this class. Ralph Wood's "Vicar and Moses," which was already being copied at the end of the eighteenth century and was endlessly repeated in the nineteenth century, continues to be an article of trade in the twentieth century. The same is true of all kinds of "Toby jugs" and a multitude of Staffordshire figures. But we will not absorb ourselves in the question, often difficult, of original or copy respecting the English earthenware of the more popular variety, which survived long into the Victorian era; to do so would be to neglect

the opportunity of bringing our survey to a natural conclusion coinciding with a historical boundary; for, as we have many times noted, when speaking of conditions on the Continent, it was English earthenware in the classical and insinuating form given to it especially by Wedgwood and Leeds, that was the doom of the old faïence. And not of faïence only—this great English industry put an end to the development through more than two thousand years of *all* the ceramic arts, porcelain not excepted. And it must do the same for our survey.

ADDENDUM

When the book had already been set up, the author during a stay in Christiania traced several of the old Danish wares of historic importance as to which he had made the statement that they had doubtless gone to Norway or otherwise disappeared for the time being. This applies, among other pieces, to a watch-stand of the class described on p. 435 (attributed to Kastrup), further to some of the wares from Mors mentioned on p. 437, and lastly to the tea-pot important as a presumed documentary piece, of which the origin is discussed on p. 434. All these objects are in the Stang Collection at Christiania. An examination of the tea-pot has resulted in no better conclusion than that already recorded. Its mark may be regarded as that of Fortling, but as clue-piece of the group that has been gathered round it and referred to Kastrup, it is not unreservedly valid, as it lacks altogether one of the four colours of the group (green), whilst another of these (yellow) has failed so badly in the firing that it has almost disappeared.

APPENDIX

ADDITIONAL NOTES BY THE EDITOR

[1] (P. 47.) Examples of both types of the work of these forgers may be seen in the Salting Collection, Victoria and Albert Museum.

[2] (P. 49.) The word "faïence" is used throughout this work in the extended sense of earthenware coated with a glaze either of (1) siliceous type, generally applied over an underlying coating of fine clay slip, or of (2) stanniferous type, that is, a glaze or enamel rendered opaque by an admixture of oxide of tin. It is a French word, derived from the name of Faenza (see p. 101), the chief centre of the maiolica craft in Italy, and thus means originally, and is by some authors confined in its meaning to, "tin-glazed earthenware," being in this sense synonymous with "maiolica" and "delft." The further extension of the term, as in the French phrase *faïence fine*, to the finer types of lead-glazed earthenwares, is undesirable and is here avoided.

[3] (P. 53.) There are specimens also in the Victoria and Albert Museum.

[4] (P. 54.) Specimens of thirteenth-century pottery have lately been found in Persia, in which lustre painting is combined with pierced decoration filled in with transparent glaze, as in the so-called "Gombroon ware" described on p. 68; it is conceivable that what Khosrau saw in Egypt was some such combination of techniques.

[5] (P. 55.) These are the most usual; hexagonal and other shapes also occur.

[6] (P. 55.) This is true of the small star and cross tiles only. On the large tiles with inscriptions relief work is found about a century earlier. A panel formerly in the Preece Collection, from the Maidān Mosque at Kāshān, bears the date A.H. 623 (A.D. 1226); see *Burlington Magazine*, Vol. XXIII, 1913, p. 84 (*Two Persian lustred panels*), and *Der Cicerone*, 1924, p. 15 (Ernst Kühnel, *Datierte persische Fayencen*).

[7] (P. 60.) A tin glaze or enamel also occurs on some of the earlier Mohammedan wares, for example, on those with a bright yellow or brownish-red lustre from Fostat (Cairo) and on lustred pottery of the thirteenth-century type found at Rhages; see W. Burton in article "Ceramics" in the *Encyclopaedia Britannica*, 11th ed., Vol. V. p. 728.

[8] (P. 61.) See however Note 7 above.

[9] (P. 61.) Much new knowledge has been acquired during the last decade as to the earlier types of pottery of the Mohammedan period in Persia, Mesopotamia and Egypt. Though the productions themselves are now familiar to students and collectors, their exact chronological and local classification is still the subject of discussion and differing opinions. The best repertory of the lately-discovered wares is given by the late Maurice Pézard in *La Céramique archaïque de l'Islam et ses origines* (Paris, 1920). Many of the earlier types belong to the class of *sgraffito* ware, that is, earthenware of red or buff clay with a coating of white siliceous clay slip through which the decoration is scratched, the whole being finally covered with a clear glaze, colourless or stained with a colouring oxide; early wares of this kind are generally classed by Oriental dealers as "Gabri" or "Ghebri ware," that is, "fire-worshippers' ware." The chief groups into which the wares found in Persia and on its confines are divided by Pézard may be briefly summarised as follows:

(1) Red ware with highly schematised *sgraffito* designs of birds, animals or flowers, showing strong Sassanian influence; pale yellow

glaze, the rim generally coloured with bright copper green. This type is attributed by Pézard to the seventh, by F. Sarre to the ninth century.

(2) Wares spotted under the glaze with green, yellow, brown and manganese-purple, showing clearly the influence of the contemporary earthenware of China of the T'ang dynasty.

(3) A degenerate type with *sgraffito* designs, coloured with rough painting in green along the lines of the designs under a clear yellowish glaze; the motives of foliage with occasional animals or birds are here of a highly degraded character.

(4) *Sgraffito* ware with the groundwork of the design deeply cut into the red body of the ware, the whole covered with a monochrome green or pale yellow glaze. The designs are of great beauty, showing lions, sphinxes, eagles and other creatures (rarely human figures) among flowing leafy stems.

(5) Fine white ware with deeply incised designs under a coloured glaze, attributed to the eighth or ninth century. A fine deep dish with a bird among flowing scrollwork, in the Victoria and Albert Museum, is plain white, but pieces of this class, as a rule, have the decoration painted, under Chinese (T'ang) influence, in vivid blue, green, manganese-purple and orange-yellow glazes; good examples are a bowl with a sphinx in the Eumorfopoulos Collection and another (illustrated by Pézard) in the Kaiser Friedrich Museum, with a superb design of a gallinaceous bird. This type has been found especially at Rhages.

(6) Red ware covered with either a white or a fine red slip and painted over it (under a thin clear glaze) in red, dark brown, white and olive-green in various combinations; the decoration is composed of decorative inscriptions in characters often foliated, or stylised foliage and (rarely) birds, sometimes in panels with a dotted ground. Pézard states that this type is attributed by dealers, for reasons not explained, to Turkestan, and dates from the eighth century. He seems to have been unaware of the large collection of fragments of this kind in the Victoria and Albert Museum, brought from the ruins of Afrosiab, near Samarkand in 1898, and does not mention two other types, represented in that collection, namely, rough *sgraffito* ware spotted with green, manganese and yellow in the Chinese (T'ang dynasty) manner, and a finer ware with white surface painted in bright bluish-green (occasionally turquoise-blue and purplish-black) with ornament including frequently an unfolding frond motive. The best collection of these various wares from Samarkand would seem to be in the museum at Khiev in Russia.

(7) Fine buff earthenware painted in bright blue, greenish-blue and grey-blue, together or separately, over an opaque white glaze apparently containing oxide of tin, with stylised inscription and foliage (including wreaths reminiscent of those on Egypto-Roman wares).

Most of these types are now represented in the Victoria and Albert Museum.

[10] (P. 61.) A fragment of a sweetmeat tray with several circular wells of this ware, found at Fostat, is in the Victoria and Albert Museum.

[11] (P. 61.) The glaze appears to be of the usual Near Eastern alkaline type.

[12] (P. 63.) Now in the Kelekian Collection.

[13] (P. 75.) This lamp, from the Mosque of Omar, with an inscription which has been rendered "In the year 956 (= A.D. 1549), in the month

Jemaz-l-oola, the painter is the poor and humble Mustafa," belongs rather to the Damascus class, without the red pigment, described on p. 70.

[14] (P. 76.) See however Note 12 above.

[15] (P. 77.) Since 1912 it has been exhibited as part of the Kelekian Loan at the Victoria and Albert Museum. Its former attribution to a Turkish potter working at Caffaggiolo can only have been due to a complete misunderstanding of the technical character of the ware.

[16] (P. 78.) A porcelain bottle in the Schlossmuseum at Berlin, illustrated in colours in *Illustrierte Geschichte des Kunstgewerbes*, Vol. II., plate facing p. 690, is attributed to Persia by Dr. E. W. Braun (p. 694). It appears to be of similar origin to three small jars and a miniature plate in the Victoria and Albert Museum which, though painted with Chinese motives of the middle of the Ming dynasty, show a marked difference from normal Chinese porcelain; they are characterised by a creamy glaze through which the blue painting shows with a peculiarly soft effect. The plate bears an illegible Chinese mark, apparently written by a painter unfamiliar with the form or sense of Chinese characters (see R. L. Hobson, *Wares of the Ming Dynasty*, London, 1923, p. 58).

[17] (P. 80.) "Dry cord" tiles; this was the term used by the potters of the sixteenth century. *De cuenca* ("cell") tiles, the term used of the later type immediately to be described, was invented as a designation by J. Gestoso y Perez, author of *Historia de los barros vidriados Sevillanos*, 1903; he illustrates (Fig. 34) as one of the most important examples of the *cuerda seca* technique a heraldic tile in the Museo Arqueologico, Seville, with the royal arms of Spain accompanied by an inscribed tablet stating that it was made for Mastre Jeronimo Suares y Acabose in 1503.

[18] (P. 83.) Fragments of pottery with lustre painting have been found by Professors F. Sarre and Herzfeld among the ruins of Samarra on the Tigris, which was founded about 838, and was the capital of the Caliphate till about 883, when the city was abandoned; specimens may be seen in the British and Victoria and Albert Museums. The lustre colours include a soft but brilliant ruby-red resembling that of the Italian potter, Maestro Giorgio of Gubbio, a bright golden-yellow, and shades of yellowish-brown and olive-brown. Fragments of similar wares, some doubtless exported from Mesopotamia, but some probably of local manufacture, are found among the potsherds on the rubbish-heaps of Fostat, outside Cairo. In the Kelekian Collection (exhibited on loan at South Kensington) is a bowl said to have been found at Luxor, Upper Egypt, with a lustred figure of a man, apparently a priest, swinging a censer (illustrated by Lady Evans, *Lustre Pottery*, London, 1920, pl. ix, 27); this and other lustred pieces from Egypt of undoubtedly early date, suggest that the question of the original home of lustre painting, as between Egypt and Persia or Mesopotamia, should still be regarded as an open one. In Spain lustre painting seems to have been known as early as the eleventh century; potsherds with rough decoration thus executed (examples are shown by Lady Evans on pl. ix of *Lustre Pottery*) have been found among the ruins of Medina-az-Zahra, near Cordova, founded in 936 as the place of residence of the Caliph of Cordova and abandoned in the following century.

[19] (P. 85.) A fragment of a jar of this type, found on the rubbish-heaps of Fostat (Cairo), is in the Victoria and Albert Museum.

[20] (P. 87.) The favourite Arabic phrase is *alafia* ("blessing"), which survives in a form so degraded as to be illegible until the seventeenth century. Latin phrases also occur. In the fifteenth century the words *Ave Maria gracia plena*, generally abbreviated, are commonly found, in Gothic characters;

from about the end of the century Roman characters are used, especially in the phrases *In principio erat Verbum* (the opening words of the Gospel according to St. John, patron of Valencia) and *Domine surge* (from the 68th Psalm), written in a manner which shows that their meaning was not understood by the painters of the wares.

[21] (P. 88.) It has also been suggested that the word is an Italian corruption of the Persian *el barani* (a vase for drugs), the name being thus, like the vessel itself, of Eastern derivation.

[22] (P. 90.) A. Van de Put (*Hispano-Moresque Ware of the XV Century*, London, 1904, p. 17) shows that this, which he describes as the " dots and stalks " motive, is a degraded form of an earlier vine-leaf diaper.

[23] (P. 98.) Henry Wallis explains, on the authority of A. Van de Put, that the arms are not Spanish, as stated by Garnier, but are those of the Guiducci of Florence. He also points out that the shield-shape is never found employed with Spanish armorials, but is a sure sign of an Italian coat (*Italian Ceramic Art—Figure Design in XVth-Century Italian Maiolica*, London, 1905).

[24] (P. 103.) The *marzacotto* was a potash glass, made by melting together silica in the form of sand with potash salt obtained from lees of wine; in order to form the enamel (*bianco*) this glass was mixed with lead and tin ashes. On this enamel when deposited on the surface of the wares and dried, the painting was executed. Up to this point the process in all forms of tin-enamelled earthenware or faïence was the same, whether in Italy, Spain, France, Germany, Holland, England or elsewhere. The further refinement here alluded to by the Author, by which after the enamel and its painted decoration had been fired, a transparent lead-glaze was added at a third firing at a lower temperature so as to give a higher gloss to the surface and greater brilliance to the colours, was peculiar to Italian maiolica from about the beginning of the sixteenth century onwards. This final lead-glaze was called in Italian *coperta*. The potters of Delft followed a similar process, but applied the lead-glaze, which they called by a corruption of the Italian name *kwaart*, immediately after the execution of the painting, before firing; tin-enamel (*wit*), painting and lead-glaze (*kwaart*) were thus fired at a single operation.

[25] (P. 110.) It has been repeatedly asserted by writers, from Fortnum onwards, that the South Kensington " Resurrection " shows the influence of Melozzo. It has not been pointed out, however, that the artist clearly shows himself in this composition to have been aware of the woodcut of the subject in the " Greater Passion " series of Dürer. Other works by the same painter are a panel with St. Jerome in the Wilderness, a plate with a *putto* within a border of strapwork, and a dish with the subject of Christ among the Doctors, inscribed on the back *in la botega d Mº iero da Forli*, all three painted in blue with touches of opaque white only, and all in the Victoria and Albert Museum; the last-named was made in the workshop of one Maestro Ieronimo, who was either established at Forlì, or came from that town, in the near neighbourhood of Faenza. The TB monogram is rather a workshop mark than a painter's signature, as it occurs on a drug-pot in the British Museum painted by a very different hand from the works described above.

[26] (P. 114.) A large roundel in the City Art Gallery at Manchester, painted with figures of St. Francis, St. Louis of Toulouse and St. Bonaventura, dated 1550, though unmarked, is a characteristic late piece undoubtedly from this factory. It is illustrated in the *Burlington Magazine*, Vol. XXXIV, 1919 (B. Rackham, *Italian Maiolica in Provincial Museums*, p. 131).

[27] (P. 119.) The monogram has been explained by G. Guasti (*Di Cafaggiolo e d'altre fabbriche di ceramiche in Toscana*, 1902, p. 199) as composed of the initials SF, for *Stefano Fattorini* or *di Filippo*, referring to one of the two brothers, sons of Filippo Fattorini, from Montelupo, who worked the kilns at Caffaggiolo from 1504 onwards. The monogram on the plate with the maiolica-painter at work appears, however, distinctly to include the letter R.

[28] (P. 119.) Now removed to the Museo Nazionale (Bargello) and replaced in its former position by a replica.

[29] (P. 121.) It also bears the trident mark and the SPR or SF monogram.

[30] (P. 123.) It has been suggested in the *Burlington Magazine*, Vol. XXVII, 1915, p. 28 (B. Rackham, *A New Chapter in the History of Italian Maiolica*) that " the petal-back group " would be a convenient designation for pieces of this class.

[31] (P. 123.) The ground colour of these tiles and of a flat plate of similar style (with a design of *putti* and grotesques), in the Victoria and Albert Museum, is definitely black, and produced doubtless by a blending of several pigments together.

[32] (P. 124.) The identification of this mark is doubtful. It appears to occur on drug-vases belonging all to a single set and showing close similarity to fragments found at Faenza and published in the works of F. Argnani; it seems more probable that the initials refer to the owner who ordered the pieces than to their maker. See *Burlington Magazine*, Vol. XXVII, 1915 (B. Rackham, *A New Chapter*, etc., p. 50).

[33] (P. 125.) This vase, formerly at Clumber, Nottinghamshire, was sold with the Duke of Newcastle's collection at Christie's on July 7, 1921; it fetched £3,100 and passed into the Hearst Collection in America.

[34] (P. 125.) Later in the Pierpont Morgan Collection and exhibited for several years at the Victoria and Albert Museum.

[35] (P. 126.) Now in the Ashmolean Museum, Oxford; the painting is adapted from an engraving by Albrecht Dürer in the series of the Life of the Virgin.

[36] (P. 127.) The views of the Author have here been given without modification. It has to be pointed out, on the other hand, that the plate of 1521 with a figure of a king (generally assumed to be David) is six years later than 1515, considered by O. von Falke to be the approximate date of the Correr service, and belongs to the later style of the painter, who would seem at this time to have turned out a very large quantity of work, probably of uneven quality; moreover, the chromolithograph in Delange, upon which perhaps the Author may have based his opinion (the original being in the Basilewski Collection at St. Petersburg) gives, to judge from other reproductions in the volume, only an indifferent idea of the true quality of the piece. The majority of experts accept the identity of the painter of the Correr and Gonzaga services and the artist who signed the 1521 plate.

It may be worth while here to summarise the most recent discussions as to the work of Nicola. A plate with the Story of Arcas, newly acquired by the Victoria and Albert Museum, is described, and the sources of design drawn on by the artist (particularly Dürer and Marcantonio) are further discussed, in the *Burlington Magazine*, Vol. XLI, 1922, pp. 21, 127 (B. Rackham, *A New Work by Nicola Pellipario at South Kensington*). In an article (*Majoliken von Nicola da Urbino*) in the *Amtliche Berichten aus der Königlichen Kunstsammlungen*, Vol. XXXIX, Berlin, 1917, O. von Falke suggests that the plate with the " Calumny of Apelles " in the Ashmolean Museum at Oxford and the large plate with the same subject and on the

rim the arms of the Ridolfi of Florence, in the Nederlandsch Museum at Amsterdam (perhaps the finest work of Nicola), as well as a plate in the Schlossmuseum in Berlin, are part of the "Correr" service, which he proposes for this reason to rename the "Ridolfi" service. As against this may be urged the improbability of the artist repeating the same subject on two pieces in a single service. Von Falke further attributes to Nicola, convincingly, the earliest and best of the shallow bowls with heads of fair women or helmeted heroes, and the plates with grotesques and trophies (including that at Berlin illustrated in Fig. 148 of this work), both types especially associated with Castel Durante. J. J. Marquet de Vasselot in *Aréthuse*, Paris, 1924 (*Une assiette du service d'Isabelle d'Este au musée du Louvre*) shows Nicola adapting, in a plate of the Gonzaga service, acquired with the Salomon de Rothschild bequest in 1923 by the Louvre, the subject of Isaac and Rebecca from the fresco by Raphael in the Loggie of the Vatican.

[37] (P. 127.) These plates have now been removed to the Libreria Vecchia, facing the Ducal Palace. Compare also Note 36 above.

[38] (P. 133.) The influence of Perugino is often apparent in the earlier Deruta dishes. Certain lustred dishes are known with figures of heroes copied from the frescoes by that artist in the Sala del Cambio at Perugia. One with a figure based on the Leonidas was formerly in the Pierpont Morgan Collection, another with Lucius Licinius is in the Otto Beit Collection, London; adaptations of the Horatius and of the Justice are on dishes in the Pringsheim Collection, Munich.

[39] (P. 136.) There is some reason for ascribing to Pesaro certain reliefs (of the Virgin and Child) of broad style with strong colouring dating from the early years of the sixteenth century.

[40] (P. 146.) It may be noted that earthenware with a ruby-red lustre hardly inferior to that of Maestro Giorgio has been found on the site of Samarra, in Mesopotamia; see Note 18 above.

[41] (P. 147.) This, the attribution of Fortnum, is open to question. The relief shows a close similarity in tone and manner of painting to the earlier lustred wares of Deruta.

[42] (P. 148.) The plate shown in Fig. 163 has now been recognised as a clever forgery; the body is too hard-fired, the enamel has an almost porcellanous quality unlike that of old Gubbio maiolica, and, in addition to the lemon-yellow lustre, a copper-red lustre like that of Hispano-Moresque ware, quite foreign to old Italian maiolica, has been introduced. The design, however, reflects a Gubbio scheme.

[43] (P. 148.) This figure was nearly equalled at the Duke of Newcastle sale at Christie's, July 7, 1921, when a ruby-lustred Gubbio dish with the signature of Maestro Giorgio and date 1525, painted with the Prodigal Son after Dürer, sold for £2520; another Gubbio dish, with the subject of Hermes and Hecuba, with the mark of the same master and date 1522, fetched £1627 10*s*. At the Coope Sale, May 3, 1910, a dish with the arms of a cardinal was sold for £1200.

[44] (P. 160.) Two *albarelli* in the Kunstgewerbemuseum at Dresden are signed *Dr. Francisco Antᵒ. Grue T.A. 1791*; a plaque in the same museum, *Dʳᵉ Sigʳ Frac. Grue.*

[45] (P. 165.) A close examination of the Perugino dish at South Kensington by the Editor in company with the Author shortly before the death of the latter showed that the dish is actually of Deruta maiolica of the sixteenth century, and the somewhat unusual decoration of birds and insects naturalistically painted on the rim, genuine; the middle of the dish, however, has been skinned of its original decoration, enamelled afresh and

painted with the spurious portrait of Perugino, traces of the subsequent re-firing being apparent in the discoloration of the back.

[46] (P. 170.) An *albarello* and a spouted drug-vase, the latter with a monogram appearing to be that of Abaquesne, are in the Victoria and Albert Museum. The attribution of such pieces to Abaquesne seems to be well-founded.

[47] (P. 184.) To these may be added a flat saucer in the Victoria and Albert Museum, painted on the front with a *putto* holding a bird on a string and on the back with a graceful radial design of slender balusters surrounding the Sacred Monogram; it is dated 1555. Compare also Note 48 below.

[48] (P. 186.) The word *Hafner* must not be confused with *Habaner*, the term applied to pottery of this class made in Moravia and Hungary. *Habaner* is a corruption of *Anabaptisten*, and was the name given to the Anabaptist immigrants from Germany and the Netherlands who settled on the Hungarian frontiers in the sixteenth century. Compare p. 402, and see M. Haberlandt, *Österreichische Volkskunst*, Vienna, 1911, p. 6.

The origin of the faïence owls described in the last paragraph on p. 185 is fully discussed in a closely-reasoned article by Walter Stengel (*Öfen, Krüge und Bilder auf antiquitätische Art—Hirschvogel-Studien*) in the *Jahrbuch für Kunstwissenschaft* for 1924, p. 26. He gives good reason for regarding these owl-jugs, of which ten specimens are now known, ranging in date from 1540 to 1560, as being of Nuremberg origin and as representing part of the work as a potter of Augustin Hirsvogel; this is to be sought not in the colour-glazed wares (described on pp. 206–210 above), but in blue-and-white maiolica imitating that of Venice which was the fashion with the Nuremberg patricians of the time. Stengel illustrates a blue-and-white jug in the Museum of Decorative Art at Budapest of which the principal decoration is a coiled scroll with the inscription in Gothic characters: *Der wein ist gut er mach menche din guten müt;* he points out similarities in the painting to engravings by Hirsvogel, suggesting on the same grounds that this artist was the maker of the dish at Hamburg shown in Fig. 198 and of the saucer of 1555 in the Victoria and Albert Museum mentioned in Note 47 above.

[49] (P. 191.) *Welsch* means originally "foreign," "outlandish." In Germany it meant especially "Italian," and (as in *die welsche Schweiz*, of French Switzerland, *la Suisse romande*) "French"; in Anglo-Saxon it was applied to the Celtic inhabitants of Britain, hence the modern "Welsh."

[50] (P. 195.) Another dish of this class with a portrait of the Emperor Rudolph II., after an engraving of 1596 by Giacomo Franco, has lately been acquired from the collection of Earl Brownlow at Ashridge by the Victoria and Albert Museum. The Rudolph dish at Troppau is reproduced in colours in Vol. VI. of *Der Cicerone*.

[51] (P. 198.) William Burton (*English Earthenware and Stoneware*, London, 1904, p. 13, footnote) explains that in salt-glazed ware the soda in the salt attacks not only the silica of the ware, but some of the clay substance also. "Thus, salt-glaze is not merely a silicate of soda, but a silicate of soda and alumina, the soda being furnished by the vapours of the common salt, and the alumina and silica by the outer layer of the clay itself.

[52] (P. 231.) Marcel Laurent (*Burlington Magazine*, Vol. XLI, 1922, p. 293, *Guido di Savino and the Earthenware of Antwerp*) has shown that Guido may almost certainly be identified with one Guido Andries, an Italian *geleyerspotbacker* ("gallipot-maker," that is, maiolica-potter) settled at Antwerp from 1512 onwards, whose family continued to make pottery in that city till towards the end of the sixteenth century. One of his sons, Joris Andriesz, established a pottery at Middelburg, in Zealand, in 1564,

thus becoming one of the pioneers of the Dutch faïence industry which afterwards became centred in Delft (see Elisabeth Neurdenburg, *Old Dutch Pottery and Tiles*, London, 1923, p. 22). One Jasper Andries, who settled as a potter in Norwich about 1567, moving in 1570 to London, was also perhaps a relative of Guido and founder of the maiolica or " delft " industry in England (compare note 86 below).

[53] (P. 231.) Whilst this tile-picture is the earliest example that has hitherto been cited of Northern maiolica bearing a date, many earlier undated tiles and pieces of pottery (generally fragmentary) are known both in Belgium and in England. Most conspicuous is the tile-pavement from the abbey of Herckenrode, near Antwerp, now in the Musées du Cinquantenaire at Brussels. It is composed of square tiles with busts separated by oblong hexagonal tiles with floral designs strongly recalling those of the pavement of Faenza tiles dated 1510 in the church of San Sebastiano at Venice; fragments of tiles with similar patterns, doubtless imported from Antwerp, have been found in England, near Sittingbourne and at Titchfield Abbey, near Southampton. Fragments of early Netherlandish maiolica may be seen in the museum at Brussels and in the London Museum, the Guildhall Museum, London, and the Ashmolean Museum, Oxford. Illustrations of the Herckenrode tiles, the Conversion of St. Paul picture, and typical fragments of pottery are given by M. Laurent in the *Burlington Magazine*, Vol. XLI, 1922, pp. 288–292 (*Guido di Savino and the Earthenware of Antwerp*).

[54] (P. 233.) The Dutch maiolica and tiles of the sixteenth and early seventeenth century that preceded the rise of Delft are fully discussed and illustrated by Elisabeth Neurdenburg in *Old Dutch Pottery and Tiles*, London, 1923. Several examples have lately come to light (including one in the Victoria and Albert Museum) of the type represented in Fig. 252; some have figure-subjects which are unmistakably akin to the Dutch school of painting of the period.

[55] (P. 238.) This, like many of the Delft attributions based on Havard, is conjectural. Elisabeth Neurdenburg has pointed out (*Old Dutch Pottery and Tiles*, pp. 59, 60) that no lists of Delft potters' marks are extant before 1764, and that the identification of initials or monograms occurring on the wares with names of the many potters in the records is in most cases highly problematical, the more so as there is clear evidence that " pirating " of marks was general.

[56] (P. 238.) Formerly supposed to be a portrait of Bogerman. This and the portrait of R. Junius are based on engravings by C. van Queborn.

[57] (P. 238.) The Loudon Collection, formerly at The Hague, has passed by bequest into the possession of the Nederlandsch Museum (Rijksmuseum) at Amsterdam.

[58] (P. 241.) There are two distinct types of Delft with black ground: (1) the finer type, in which the tin-enamel itself is stained to an intense black and the decoration is painted directly upon the enamel, either in green and yellow, in imitation of Chinese lacquer, or in several bright colours; a tea-caddy of the former type in the Victoria and Albert Museum bears the mark of Louwijs Fictoor or Lambertus van Eenhoorn; (2) that in which the enamel is white and the black ground (apt to be of a brownish-black tone) is painted round reserves in which the polychrome design is painted, as in the bottle, formerly in the Falize (Liège) and Clainpanain (Lille) Collections, shown in Fig. 265, which bears the mark of Adriaen Pijnacker.

[59] (P. 245.) Pieces marked with the monogram IW were formerly regarded as the work of Jacob Wemmersz Hoppesteyn, those marked RHS as by his son Rochus. E. Neurdenburg (*Old Dutch Pottery and Tiles*, p. 116)

has shown that whilst the latter identification is correct, the former is untenable. The painter signing IW must have been a contemporary of Rochus, perhaps employed at his factory; a dish with this mark, painted with the Rape of the Sabines, is exhibited on loan at the Victoria and Albert Museum, and another from the same series, with another Roman subject, is in the British Museum.

[60] (P. 245.) Pieces in the Pijnacker style with the mark AR were formerly ascribed to Augustijn Reijgens, but E. Neurdenburg (*Old Dutch Pottery and Tiles*, p. 118) shows that the attribution is untenable through discrepancy in date.

[61] (P. 249.) The attribution of these two panels to Vizeer must be regarded as uncertain. They are not signed by him, as has been stated, but bear a paper label with his name. An authentic piece of work by him, a tile in the Nederlandsch Museum at Amsterdam with the arms of William of Orange in colours, signed *P. Vizeer* and dated 1765, is quite different in style from the British Museum panels.

[62] (P. 251.) This error of Havard is shown up by E. Neurdenburg (*Old Dutch Pottery and Tiles*, pp. 116, 117). The Kruisweg (or Kruyswegh) who owned the Old Moor's Head factory was Jacobus; his brother Anthonie was a wine-merchant.

[63] (P. 257.) There are records showing that Henrick van den Heuvel bought a house in Rotterdam in 1611 for the purpose of establishing a tile-works and that three years later he made a delivery of tiles; his brother Jacob worked in the same factory. In 1614 one *Claes Janszoon Wijtmans* applied for concessions for the erection of a *pourcelainbackerij*, that is, a faïence-factory. Large finds of fragments during excavations in 1914–1915 at Rotterdam and in 1916–1918 at Leeuwarden show that these potters and their contemporaries made pottery of the maiolica type with designs (animals, birds, flowers, groups of grapes, pomegranates, oranges and other fruit) in bright blue, green, orange and purple similar to those of the tiles of which samples are given in Fig. 251. See A. Hoynck van Papendrecht, *De Rotterdamsche plateel- en tegelbakkers*, Rotterdam, 1920, and *Oude Kunst*, 1918 (Nanne Ottema, *Het aardewerk in de Noordelijke Nederlanden in gebruik in het laatste kwart van de 16de eeuw*).

[64] (P. 257.) A dish has lately come to light in London with a naval battle-scene painted in bright blue and the monogram CBM of Boumeester. The Victoria and Albert Museum possesses a tile-picture by him of a stag-hunt, in blue.

[65] (P. 257.) In the Victoria and Albert Museum are a panel representing the Dismissal of Hagar, after G. Zocchi, and a picture from a series of Stations of the Cross, both with the signature *I. Aalmis*. It is not always certain whether this signature refers to a father or son both named Ian Aalmis (or Aelmis), who owned the Flowerpot (*de Bloempot*) factory at Rotterdam. The factory was acquired in 1692 by Pieter Janszoon Aalmis, and passed on his death in 1707 to his son, Ian Aalmis, who died in 1755, and was succeeded by his son of the same name (b. 1714, d. 1799). The factory was sold by the latter in 1787 to Laurens Verwijk (d. 1796), and continued in existence till 1852. Two large pictures in the Victoria and Albert Museum with views of the Vecht near Utrecht are believed to belong to the first half of the nineteenth century.

Certain blue-and-white wares (such as two fine tea-trays dated 1731 and painted with a party on a terrace, in the Nederlandsch Museum at Amsterdam and the Gemeentemuseum at The Hague) bear the name of J. Aalmis in full together with the initials CB and a star. It was erroneously supposed by

Havard that these pieces were painted by the younger Aalmis at the "Star" factory at Delft, supposed to belong to one Cornelis de Berg. A. Hoynck van Papendrecht (*De Rotterdamsche plateel- en tegelbakkers*, pp. 182–185) shows that this is not the case, and that the initials CB must for the present be regarded as unidentified.

[66] (P. 264.) According to G. Dansaert (*Les anciennes faïences bruxelloises*, Brussels, 1922) this factory belonged from 1802 to 1822 to the brothers van Bellinghen; after 1822 to Mathieu Stevens, and from 1843 till 1866, when it was sold up, to Héliodore Stevens.

[67] (P. 272.) Imitations of the Nevers ware with Chinese subjects in white on a deep blue enamel, not always easily distinguishable from the originals, were made in the seventeenth century at Lambeth and Bristol; see B. Rackham and H. Read, *English Pottery*, London, 1924, pl. LVIII.

[68] (P. 312.) A tray decorated in this manner, in the Victoria and Albert Museum, has the signature: *J. Deutsch Del. Sculpt A Niderwiller 1774.*

[69] (P. 328.) One of the early faïence-potters of Marseilles is represented by a large dish in the Louvre, painted in blue outlined in manganese with the Adoration of the Magi within an ornamental border in which is reserved a panel with the inscription: *Fait à Marseille chez F. Viry, 1681.*

[70] (P. 340.) Bonnet afterwards went into association with one Arnoux, whose widow was in 1802 sole proprietress of the factory. Her mark VVA (for Veuve Arnoux) in monogram, impressed, appears on a covered jug of marbled ware, with flower knob and twig handle, in the Victoria and Albert Museum.

[71] (P. 343.) The Author's survey of the LS group of wares has been left unaltered. The question of the origin of these wares has now been cleared up by Richard Stettiner (*Der Fayencemaler L. S. und seine Werkstätte* in *Der Cicerone*, Vol. XV, 1923, p. 47). To the series of three screw-stoppered bottles of 1618 cited by the Author he adds two more, in the Hamburg Museum and the museum at Sleswick, showing that the supposed GMS or MGS monogram is really composed of the initials IGHVS, for *Johann Georg Herzog von Sachsen*, whose arms are painted on one side of the bottles, showing that they were made for the Court Pharmacy of the Elector of Saxony at Dresden. He illustrates other interesting pieces, including a remarkable guild-cup in the shape of a potter's wheel, in the Schlossmuseum in Berlin. He proves that the monogram on these wares is that of Lorenz Speckner (b. 1598), who worked in the pottery of the Vest family at Creussen, and introduced the faïence technique and with it painted decoration into the Creussen stoneware. Speckner died about 1670. An unusual specimen of his work is an undated jug in the form of a dove, with plumage painted in blue outline, recently given to the Victoria and Albert Museum; it is fully described and illustrated in *Der Cicerone*, Vol. XV, 1923, p. 1063 (B. Rackham, *Zwei neuerworbene deutsche Fayencen im V. and A. Museum zu London*), where its resemblance to the owl jugs of the type represented in Fig. 200 is pointed out.

[72] (P. 346.) The Victoria and Albert Museum possesses a jug, dated 1643, with the arms of Hamburg. It is illustrated in *Der Cicerone*, Vol. XV, 1923, p. 1065. One of the rare pieces painted in blue and yellow, a covered porringer in the Chinese style, dated 1631, is exhibited in the museum as a loan from Mr. C. E. C. Tattersall.

[73] (P. 357.) Good examples of the work of the *Hausmaler* are to be seen in the Victoria and Albert Museum, among them a jug signed Ioh. Schaper, with landscapes in black and other ornament in red and gold, a jug with a large swag of fruit and vegetables in crimson monochrome by Abraham Helmhack,

and a jug with a landscape in bright colours, within a wreath of roses, bearing the unidentified monogram WR. A fine work of Helmhack is a jug with the Flight into Egypt in the Kunstgewerbemuseum at Cologne. These painters are fully discussed by O. Riesebieter, *Die deutsche Fayencen des 17 und 18 Jahrhunderts*, Leipzig, 1921, pp. 80–86.

[74] (P. 364.) In the Victoria and Albert Museum are a large oblong dish with moulded shell edge and bouquets of flowers painted in porcelain style, marked with a wheel and the initials I.D., and a vase with a landscape in black (signed CN) within a coloured border of flowers; a vase with very similar decoration, in the British Museum, has the colouring reversed. Both vases have the wheel mark and the initials of Ignaz Hess.

[75] (P. 372.) A very similar dish from the same service is in the Victoria and Albert Museum.

[76] (P. 377.) The Victoria and Albert Museum possesses two panels of blue-and-white Dorotheenthal faïence. One, with the Baptism, has the signature of Johann Christoph Alex, the other, with a bust of St. Peter, that of Johann Deobalt Frantz.

[77] (P. 384.) A plate with pierced border in the manner of Leeds ware, formerly mistaken for English cream-coloured ware, is in the Schreiber Collection, Victoria and Albert Museum; it is painted in colours with the royal arms of Saxony-Poland. Further information about Hubertusburg is given in *Der Cicerone*, Vol. XIV, 1922, p. 282.

[78] (P. 393.) Münden on the Werra, near Cassel, often confused with Minden on the Weser, where no faïence-factory existed. On the map (Fig. 439) the factory has been indicated in error on the site of the latter town.

[79] (P. 395.) Stoehr (*Deutsche Faiencen und deutsches Steingut*, Berlin, 1920, p. 490) gives 12 January, 1800, as the date of the death of Vielstich.

[80] (P. 397.) The Victoria and Albert Museum has lately acquired a pretty small figure of a little boy as a cooper making a tub, in lead-glazed earthenware slightly painted in soft colours, which has the mark of the Dirmstein factory, a key slantways between four spots (for stars), borrowed from the arms of the episcopal see of Worms. The factory was opened in 1778, primarily for the supply of tile stoves for the Court of the Elector of Mayence; it lasted only a few years, and was dismantled in 1788. Its ware was described in its price-list as *Fayence aus terre de pipe*.

[81] (P. 401.) It has been erroneously stated that there was a manufacture of lead-glazed slip ware at Schaffhausen. The statement is based on a dish in the Musée de Cluny, Paris, with the subject of the Tenth Station of the Cross executed by the *sgraffito* technique, and the inscription: *Gerrit Evers, Schaphüsen 1795*. Evers is the name of a potter and Schaphuysen a village near Crefeld in the Rhineland, not far from the Dutch frontier; this is shown by the inscription on another dish of this type, decorated with a coach and horses and the words *Gerrit Eevers potbacker an' het Schaphuysen anno* 1770. Other potters whose names occur on peasant pottery from this place are *Christianus Lappen* (1713) and *Paulus Hammelkers* (1743). In the Victoria and Albert Museum are dishes with a cavalier (1739), two dancers and a fiddler (inscribed *Johannes Franssen 1749*), and Christ amongst the Instruments of the Passion (1750). See F. Deneken, *Die Sammlung niederrheinischen Tonarbeiten, Kaiser Wilhelm Museum, Crefeld*, 1914, p. 10; also Elisabeth Neurdenburg, *Old Dutch Pottery and Tiles*, London, 1923, p. 18.

[82] (P. 407.) One of these plates is in the Victoria and Albert Museum.

[83] (P. 462.) The Victoria and Albert Museum has acquired from the Rosenheim Collection a large vase of Stockelsdorff faïence, painted in vivid

blue with three figures beside a monument; it is marked *Stff* over *B* over *A* : *L*, showing it was made during the period of Buchwald and Leihamer.

[84] (P. 477.) The finest example is in the Kunstgewerbemuseum at Cologne. The Victoria and Albert Museum possesses a reproduction made at Rörstrand for the Universal Exhibition in London in 1862.

[85] (P. 492.) An unmarked soup-tureen of Marieberg form, in the Victoria and Albert Museum, has been pronounced by Mr. Erik Wettergren to show the distinctive colouring of Stralsund faïence.

[86] (P. 512.) Although the wares of the type here described are closely akin in style and technique to the contemporary wares of Holland, and the later English " delft " was strongly influenced by the Dutch wares, the earliest English maiolica or tin-enamelled ware is almost directly of Italian descent. It has been suggested (Rackham and Read, *English Pottery*, London, 1924, pp. 39–42) that the Jasper Andries of Antwerp, who, according to Stow, settled in England with Jacob Janson about 1567 as a tile-maker and potter, was connected with the family of the Italian maiolica-potter Guido di Savino (*alias* Guido Andries), of Antwerp. Andries and Janson left Antwerp to escape religious persecution, and settled first at Norwich, whence in 1570 they removed to London. Specimens of sixteenth-century blue-and-white and polychrome maiolica similar to the Italian, but showing definite differences, are found in many places in England, and may be seen in the London Museum, the Guildhall Museum, London, the Ashmolean Museum at Oxford and the Colchester Museum. It will probably never be possible to say with certainty which of these were made in England and which were imported from the Low Countries, but some may well belong to the former category. The first dated piece of tin-glazed ware for which an English origin can confidently be claimed is the polychrome dish in the London Museum dated 1602 with an inscription in English in honour of Queen Elizabeth (illustrated in Rackham and Read, *English Pottery*, Fig. 83). A simple decoration of sprayed blue and purple is found on a mug that can be traced back to 1618, and of purple only on another, in the Victoria and Albert Museum, dated 1628. Both these are of a form that later became common at the London (Lambeth) potteries. From about 1628 onwards Chinese motives derived from contemporary (late Ming) blue-and-white appear currently side by side, sometimes on the same piece, with Italian motives in colours (winged monsters, caryatids, *putti*, etc.), rendered in a very unacademic manner. From about 1650 onwards definitely pictorial subjects appear (especially that of the Fall, compare Figs. 634, 636), and the designs of stylised tulips and other flowers which seem to have been adopted specially by the Bristol potters.

[87] (P. 515.) The manufacture of faïence (or delft) at Bristol originated in the neighbouring village of Brislington. Fragments of faïence dated 1652 and 1653, painted in blue, one with portions of buildings, the other with initials surrounded by paraphs, were found during excavations on the site of the pottery at Brislington in 1914. The first documentary evidence as to the pottery is in 1658, when we find mention in a deed of " Robert Collins of Brislington, potter." In 1682 we find the first mention of Edward Ward as a potter in this place, and he continued as owner of the pottery till 1697, when he was succeeded by Thomas Frank; in the meantime Ward had established the pottery at Temple Back, Bristol, which he carried on for a time jointly with his original factory. The Brislington factory seems to have been given up towards the middle of the eighteenth century.

The attribution to Brislington of lustred ware, repeated in many early works on English pottery, is entirely erroneous; the ware in question represents part of the large importation through Bristol of pottery from Spain.

The history and productions of the Brislington and Bristol factories are fully discussed by W. J. Pountney (*Old Bristol Potteries*, Bristol, 1920).

[88] (P. 515.) This technique seems to have been peculiar at Bristol to Joseph Flower, of the Redcliff pottery; he seems to have had a body of customers among the skippers of foreign vessels that called at Bristol. In the City Art Gallery at Manchester is a punch-bowl with a floral border in *bianco-sopra-bianco* of the type associated with his name, and a Swedish ship in the middle, an inscription in Swedish recording that the ship was docked at Bristol in 1765; plates of similar style with ships flying their national flag are to be seen in the museums at Hamburg and Stockholm.

[89] (P. 517.) Among pieces found in 1866 in a walled-up chamber at the Fulham pottery are bottles of coarse stoneware with defective coagulated glaze, of the ordinary Frechen shape with wide belly, sloping shoulders and narrow neck, which may reasonably be regarded as Fulham experiments in this direction. One, with the crowned cipher of King Charles II., is in the Hanley Museum, Stoke-on-Trent; two others are in the Schreiber Collection at the Victoria and Albert Museum.

[90] (P. 517.) It has been suggested that these statuettes were the work of Grinling Gibbons at an early stage of his career. The question is discussed by Rackham and Read (*English Pottery*, p. 74).

[91] (P. 518.) A red stoneware jug, however (illustrated by Rackham and Read, *English Pottery*, Fig. 133), has a relief of a "merry-andrew" identical with that cut in one of the small metal stamps found at the Fulham pottery and now preserved at the British Museum.

[92] (P. 541.) Although the later varieties of Staffordshire ware introduced by Wedgwood and his rivals were not imitated at Liverpool before the Herculaneum factory was established, there is evidence to show that many of the earlier varieties were made in the numerous Liverpool potteries. The red ware of Astbury, tortoiseshell and other kinds of Whieldon ware, and salt-glaze ware (sometimes occurring with transfer prints by Sadler and Green) were all imitated at the sea-port town.

[93] (P. 543.) The Cockpit Hill pottery at Derby is known to have produced slip ware and cream-coloured ware, but in the absence of marks it is impossible, except in a few cases, to identify its productions. A cream-coloured tea-pot in the British Museum (illustrated by R. L. Hobson, *Guide to the English Pottery and Porcelain*, 3rd ed., 1923, Fig. 89), is printed with a tea-party scene signed "Radford sculpsit Derby Pot Works." The factory came to an end in 1785.

[94] (P. 543.) This derivation, however, is mistaken. These jugs derive their name from Toby Philpot, the subject of a song called "The Brown Jug," an adaptation by Francis Fawkes, published in 1761, of a Latin poem of the sixteenth century. An engraving with these verses inscribed below served as the model for the Staffordshire potters. Other Staffordshire figures are directly copied from foreign models, such as the figures of the school of Palissy and those made at Lunéville from models by Cyfflé. There is reason to believe that the original Toby jug and others of the best models made at Burslem in the pottery of Ralph Wood, father and son, were the work of the French modeller John Voyez, mentioned on p. 540.

[95] (P. 544.) Lustre ware was not, as sometimes stated, made at Brislington; see Note 87 above.

[96] (P. 546.) These latter reproductions are made at Leeds from the moulds and with the instruments of the old pottery. They appear to be invariably marked with the name "Leeds Pottery" in capitals, from an even

block of type showing none of the irregularities to be observed in the lettering of the old marks. Small medallions with relief busts in black basaltes ware in the style of Wedgwood are produced by this firm and stamped with this mark; these are invariably modern, as medallions of this kind were never made in the early days of the Leeds pottery. Another innovation of the new factory is the use of silver lustre on relief ornament on cream-coloured ware.

[97] (P. 385.) O. von Falke has shown, in his recent work, *Altberliner Fayencen*, that in the 1690's the original founder of the earliest Berlin factory, Pieter van der Lee, had been succeeded by Gerhard Molin. In 1697 the widow of the latter married Gerhard Wolbeer, an electoral lackey, in the hands of whose family the factory continued for three generations. To this factory, not to that of Funcke, von Falke attributes the centrepiece and jardinière at Charlottenburg and the plates in the Hohenzollernmuseum. The wares of Funcke, painted in blue or in polychrome high-temperature colours, are distinguishable by their marked baroque character from those of the Wolbeer factory. They were much imitated elsewhere, particularly at Zerbst (see p. 389). A remarkable group of the productions of the Funcke factory is made up of vases with designs of galleys on a coloured ground in imitation of the Turkish (so-called "Rhodian") wares with designs of this type, of which presumably a specimen must have served to the Berlin painters as a copy. Funcke also introduced for the first time in Germany the method of producing a coloured ground (in which as a rule he left panels of ornament in reserve) by spraying cobalt blue or manganese purple (*Spritzenmalerei*), in imitation of the Chinese "powder blue"; in this he was followed by Hanau (see p. 348) and other German faïence-factories. He was succeeded after his death in 1733 by Johann Gottlieb Menicus; the factory lasted for about twenty years longer.

The second Berlin factory, that of Lüdicke, produced imitations of the wares of Funcke and of other German factories, of which specimens are illustrated by von Falke. It continued in operation at least until 1779. In 1770 Lüdicke acquired also a factory, which apparently had been in existence previously and had come to a standstill (*eine eingegangene Fabrik*) at Rheinsberg, the seat of the court of Frederick the Great as Crown Prince, to the north of Neu-Ruppin in the mark of Brandenburg. Lüdicke marked his Berlin wares with a B and those made at Rheinsberg with an R. The productions of Rheinsberg made before his acquisition of the factory are not known. Those made under his management have been identified in faïence painted in blue only or in soft and pleasant polychrome colours (such as the small tankard shown in Fig. 461), marked with RL in monogram above a small cross. Dishes and other articles of naturalistic form were also made at Rheinsberg; in the Schlossmuseum in Berlin is a dish in the shape of a greyish-blue bunch of grapes bearing the mark of the factory. At a later date Rheinsberg also succumbed to the general fate and was compelled to take up the manufacture of the cheap "English" earthenware. In this last period of its existence the factory seems to have occupied itself especially with transfer printing, which elsewhere also marked the last stage of the struggle for existence of the ancient art of faïence.

[98] (P. 386.) The vase here illustrated is attributed by O. von Falke in his new work (*Altberliner Fayencen*) to Zerbst (compare p. 389).

[99] (P. 400.) The productions of the various Swiss faïence-factories are fully discussed in a series of articles by H. Lehmann (*Zur Geschichte der Keramik in der Schweiz*) in *Anzeiger für Schweizerische Altertumskunde*. Neue Folge, XXII (1920) and XXIII (1921).

[100] (P. 466.) This beaker is attributed by O. von Falke (*Altberliner Fayencen*, 1923, p. 30) to the factory of C. Funcke at Berlin (see p. 385 and Note 97 above).

[101] (P. 471.) This motive is derived from the jewel of the Swedish Order of the Pole-star, founded in 1748.

[102] (P. 511.) The prices of English slip ware have risen greatly in recent years. £1000 was paid in 1918 by Mr. T. Twyford for the dish with the arms of Charles II. bequeathed as part of his collection of Staffordshire ware to the Hanley Museum and now exhibited there. At the Harland sale, Oct. 12, 1923, a slip-ware cradle, undated, fetched £31 10*s*. The best public collections of English slip ware are to be seen in the two national museums in London, in the Museums, Liverpool, the Manchester Art Gallery, the Fitzwilliam Museum, Cambridge (Glaisher Collection), the Northampton Museum, the Hanley Museum and the Maidstone Museum.

[103] (P. 515.) The Liverpool and Bristol delft potters had to face competition both in Scotland and in Ireland. At *Glasgow* a pottery to which the name Delftfield was given was established in 1748 by a company including Robert Dinwoodie, afterwards Lieutenant-Governor of Virginia. Potters were engaged from England and also one John Chummock from Delft. Operations began in 1749. The nature of the wares produced is shown by the statement that in the opinion of local china merchants it equalled or was superior to the delft-ware made at Bristol and Liverpool. A large enamelled earthenware punch-bowl in the People's Palace Museum at Glasgow, illustrated by J. A. Fleming (*Scottish Pottery*, 1924, pl. LVII), is plausibly attributed to this factory. It is painted in blue with the arms of Glasgow and the words "Success to the Town of Glasgow" in a medallion surrounded by Oriental flowers of a character differing from that of any known English delft flower-painting. In 1770 the Delftfield factory was remodelled for the manufacture of cream-coloured earthenware to compete with that of Wedgwood.

In Ireland there seem to have been several factories for enamelled earthenware. One founded at *Belfast* by Robert Leathes at least as early as 1686 continued in existence till the end of the eighteenth century, when it was producing cream-coloured ware of the Staffordshire type. A pair of models of shoes in blue-and-white enamelled earthenware marked "Belfast $\frac{M}{HR}$ 1724" illustrated by Jewitt (*Ceramic Art in Great Britain*, Vol. II, Fig. 723) may perhaps be attributed to this pottery.

In *Dublin* a factory for "delft ware" is mentioned in 1747 as being conducted by John Crisp and Co., at World's End in the Strand. It is perhaps the same as that carried on in 1749 at North Strand by David Davis and Co. and taken over in 1752 by Captain Henry Delamain, who died in 1757. The manufacture was continued by his widow and others until the last mention of it in 1771. Payments to English workmen at the pottery are recorded in 1753; a painter with the Irish name of Peter Shee was employed there from 1752 to 1757. In a petition for financial aid to the Dublin Society in 1762 we read that the productions were intended "to imitate china" and that "there is no ware in England of the same kind." In 1773 there is record of a factory lately set up by three Staffordshire potters for the manufacture of "flint ware, commonly called Queen's ware," which was doubtless the cause of the cessation of the earlier delft manufacture. There seems to be good reason for attributing to the pottery of Delamain certain rare plates and openwork bowls of enamelled earthenware of good quality softly painted in blue (in one case in a pleasant deep manganese-purple monochrome) with narrow scrollwork borders of a distinctive type and landscapes, sometimes peopled with small figures, which somewhat resemble in their manner those

of F. van Frijtom of Delft (see p. 238). A plate and a bowl of this type marked with a crowned Irish harp and the word *Dublin*, are illustrated by M. S. Dudley Westropp in the paper in the *Proceedings of the Royal Irish Academy*, Vol. XXXII, Section C, No. 1, 1913, which gives the fullest available account of the potteries of Ireland. Unmarked specimens may be seen in the British and Victoria and Albert Museums.

Other factories for delft ware were established in Ireland about 1742 at Rostrevor, Co. Down, and about 1762 at Limerick, but nothing is known of their productions.

[104] (P. 528.) This account of the matter has been commonly accepted by writers on English pottery but is shown by W. Burton (*History and description of English earthenware and stoneware*, p. 104, footnote) to be based on a misconception: "It is perfectly clear both from Shaw's account as well as from the pieces themselves that what they [Littler and Wedgwood] introduced was not fluid glaze but the use of a fine slip, sometimes coloured blue, sometimes left white, into which the clay pieces were dipped before salt-glazing."

[105] (P. 538.) This no longer obtains. Compare Notes 102 above and 106, 107 below. As typical of the prices for English delft ware may be mentioned a Lambeth delft dish copied from the *Fécondité* dish of Palissy, painted in colours and dated 1661, sold at Christie's on Feb. 8, 1924, for £90, and two Bristol delft plates painted with theatrical subjects in blue which fetched £50 8*s*. on April 15, 1924.

[106] (P. 539.) A few recent London sale-prices of typical Astbury, Whieldon and other eighteenth-century Staffordshire wares may here be quoted:

An Astbury red tea-pot with enamelled decoration of Chinese figures and flowers (Harland sale, Oct. 12, 1923), £44 12*s*.

An agate ware coffee-pot (January, 1920), £145.

A toby jug made by Ralph Wood (January, 1920), £50.

A Ralph Wood mug in the form of a satyr's head (Christie's, May 9, 1918), £57 15*s*.

Figures of Astbury type (Harland sale, Oct. 12, 1923): bagpiper, £105; fiddler seated on a high-backed chair, £220; fiddler sitting on a tree-stump, £78; man playing a flute, £85.

Equestrian figure, Astbury type (Christie's, Nov. 22, 1917), £341 5*s*.

Figure of a Chinese buffalo with boy on its back, Whieldon type, Feb. 4, 1914, £84.

Figure of the *spinario*, Whieldon type, Harland sale, Oct. 12, 1923, £56.

Figures of a cock and hen, Whieldon type, Nov. 19, 1917, £84.

Figure of Diana, by Ralph Wood, June, 1917, £28 7*s*.

Figure of Jupiter, £99 15*s*.; pair of figures, Dutch boy and girl (marked), £115 10*s*.; figure of a sweep-boy, £50 8*s*.—all by Ralph Wood, Harland sale, Oct. 12, 1913. On the same occasion tea-pots of cauliflower and pine-apple ware fetched an average price of about £5 each.

[107] (P. 539.) Among recent London auction prices of Staffordshire salt-glaze we may mention the following: At the sale of the collection of Mrs. Hemming, January, 1924, a bell in the form of a figure of a woman, plain white, £267 10*s*.; a cat in salt-glazed agate ware, £52 10*s*.; a tea-pot of "crouch ware," with vine-stems applied on a drab ground, £63; a tea-pot enamelled with flowers on a blue ground, £75 12*s*.; another with *chinoiseries* in enamel colours, £46 4*s*.; at Christie's, April 15, 1924, a bottle enamelled with figures of a lady and gentleman taking tea, £33 12*s*.

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KÜNERSBERG

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General

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Local

COPENHAGEN

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**A. Hayden :* Spode and his Successors. London, 1924.

Important works which are expected to appear whilst this is in the press are those of Dr. G. E. Pazaurek on *Hausmalerei* on German faïence, porcelain and glass, and of Dr. K. Hüseler on Hamburg faïence.

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